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GREETING.

Again we rejoice to extend a word of greeting to our subscribers, both old and new. Although appearing in somewhat different garb from that formerly worn, we trust that it is a matter of exterior only, and that you who look within, may find the same helpfulness which it has always been our endeavor should characterize our Magazine, and we hope in return for the sympathy and co-operation of all our readers.

As was announced in the last issue of the year just passed, the Magazine will be published this year under the management of the Emerson College Magazine Association. Necessarily, however, there has been a change in the officers of the Association, as many of those previously elected have been called to active work outside of the College. The officers as just elected are: President, B. C. Edwards; Vicepresident, Edith M. Whitmore; Secretary, Blanche E. Foster; Treasurer, F. J. Kar-

asek; Auditor, Mabel Snow; Editor-inchief, Alice F. Tourtellot; Assistants: Alumni, Edith M. Whitmore; Societies, Charles I. Schofield; Senior Class, Lucy D. Pinney; Junior Class, John E. Duffy; Business Manager, F. J. Stowe; Assistant, Charles D. Rice.

Six numbers, instead of five as heretofore, will be published during the current year, one in each of the following months: December, January, February, March, April and May.

Graduates are invited to send articles in any way connected with our aims and interests to the Editor-in-chief, for publication.

It shall be the aim of the Management to keep the student readers of the Magazine in close touch with all the life and activity of the school, and to present to those who are neither students nor graduates the educational methods of Emerson College, striving always to maintain the highest level of literary activity. At present the general plan of the Magazine as previously published will be adhered to, though we shall be prompt to act upon any new suggestions which we deem profitable for the greater good of our readers. In this line is the introduction this month of the Normal Department, which will be under the sole supervision and control of Prof. Fredric E. Metcalf.

Many valuable articles have already been promised for our pages, among them one article for each number from Dr. Emerson's pen, and we go to press encouraged to believe that throughout the coming year the Association and the College can be of mutual help through the pages of the Magazine.

Mr. Conant has a happy plan whereby students and others wishing to do so may obtain Dr. Emerson's lectures for the year in compact printed form at comparatively slight expense. The Magazine will also publish one of these lectures in each number.

The College Book Store established last year by Mr. Grigg, has become an established feature of our institution. Students will like to read Mr. Grigg's advertisement on another page.

CHANGES.

We miss one face from the faculty this year. Ralph Waldo Trine, A.M., who for two years conducted the classes in rhetoric and composition is at present in his home in Illinois. Prof. Trine has entered upon the lecture field in which he deals with the subject, "The Art of True Authorship and of True Oratory." Prof. Trine is well fitted for this work, having given it special attention both at Knox College and at Johns Hopkins University. He has filled the position at the head of the Department of Rhetoric in one of our largest eastern institutions. The pupils of Emerson College who were brought into such close relationship with him as teacher and man, will have no doubt of his success in his new field of labor. Our best wishes go with him.

While we must regret the departure of Prof. Trine from our midst, we are glad to welcome to a closer relationship than ever before, our old friend, Dr. Dickinson. Instead of delivering a few lectures only during a part of the year, Dr. Dickinson will fill the position at the head of the Department of Rhetoric, and will conduct class work throughout the entire year. He will be assisted in his work with the Freshman and Junior classes by Miss Cameron of the present Senior class.

THE BOSTON SCHOOL OF ORATORY.

The Boston School of Oratory, which for some years was located at the corner of Beacon and Somerset Streets, and later at Harcourt Hall, Harcourt Street, has found its new home under the roof of the great granite building on the corner of Tremont and Berkeley Streets, occupied by the Emerson College of Oratory.

The circumstances which have led to the change are as follows: Prof. Moses True Brown who some ten or twelve years ago succeeded the late Prof. R. R. Raymond as principal of the Boston School of Oratory, after years of service felt the necessity of rest from the labors of his long administration. Brown chose and successor, P. of. Hanry L. Southwick, and negotiations begun last May which resulted in transfer of the school to Prof. Southwi after it had been duly incorporated und the laws of the Commonwealth of Mass chusetts. The following document self-explanatory:

TO WHOM IT MAY CONCERN.

This is to certify that I herewith recognize and acknowledge Henry L. Southwick as my legal and lawful successor in the Boston School of Oratory and Expression in Art, located in the city of Boston, Mass.

I herewith most heartily endorse said Herry

I herewith most heartily endorse said Herry L. Southwick, as a man and as a teacher of he science and art of expression, and earnetly recommend him to the kind consideratior of my friends and former pupils, and have no hesitation in stating that I firmly believe hat under his administration—for he is my jersonal choice—the Boston School of Orary and Expresston in Art will not only gove eminently successful, but worthy of the paon-

age and support of my friends.

I herewith affirm that no other parties ave any claim to be considered as my succeors, for I have this day legally transferred to Inry L. Southwick all right, title, interest, andood will of the Boston School of Oratoryand Expression in Art.

Hereunto I have set my hands and se, in the City of Boston, Mass., this fourteenthy of May, eighteen hundred and ninety-four.

MOSES TRUE BRON.

BOSTON, MAY, 1.894.

SUFFOLK, SS.

Then personally appeared the above-named Mo True
Brown, and made oath that the foregoing nument

subscribed by him is his own free act and deed, and that it is true to the best of his knowledge and belief. Before me,

J. VARNUM MOTT,

Justice of the Peace.

Prof. Southwick then made arrangements which would secure to the students of the Boston School the use of the fifteen great halls and class-rooms and instruction by the large corps of distinguished specialists of the faculty of the Emerson College of Oratory. These opportunities have brought back to the Boston School several of its old students as well as new pupils, and work has opened auspiciously in the new home of the School. Although the School is distinct in its identity and will issue its own diplomas the relations of its members with the great family of the Emerson College of Oratory are most cordial and a growing and earnest spirit of co-operation and helpfulness are most manifest. A reception given by the older Emerson students to the Freshman class, and to the Boston School students proved a very enjoyable affair, and acquaintances were formed which time will doubtless cement in enduring friendships.

Of course "President" Southwick of the Boston School is still "Secretary" and "Prof." Southwick of the Emerson College with which his relations are and will be unchanged.

WORDS OF WELCOME.

Professor Southwick's Address on Opening Day.

The opening exercises of the College this year were as usual, simple but earnest. A few words of cordial greeting from each of the several teachers, with, last but not least, the address of welcome by Prof. Southwick.

Prof. Southwick was introduced by President Emerson and spoke substantially as follows:

"Friends old and friends new: We welcome you here this morning with gladness, with earnestness, and with faith.

To those who newly enter upon the path which we as teachers and elder students have travelled, we consecrate the service of our time and strength and best thought. Welcome home, old students! We hope that your bodies and minds are in elastic [Laughter and applause.] readiness. We hope you have drunk deep of the health that comes sparkling in the streams of our mountains, that you have breathed the tonic of the pines and felt the repose of ocean; that all these influences of refreshment and inspiration are in you and of you, for the time has come, old Emersonians, to summon you back to work.

The time for rest is passed and we invite you to join us in the pleasures, privilege, and divinity of work. We also ask you this day to turn back the calendar and to meet your younger selves, who, one or two years ago, came here as strangers and alone. And those younger selves, as you see them in these new faces in the room, we ask you to make welcome during these opening hours and days, not by a formal demonstration, - although that is well enough when you can arrange for it, - but at once to give that advice and information and all those little services and that broad spirit of help which your elders once gave unto you, and which go so far toward establishing the feeling of being 'at home.' Another duty awaits the 'Old Guard,' to which your hearts will respond gladly and in the true Emersonian spirit of fraternal help. It is my pleasure and privilege to officially inform you that another school, the Boston School of Oratory, of which I am also representative, through its purchase from its former principal, has found its home with you in these halls. And, although distinct in its identity as a school, its members will meet and mingle with you at lecture or in class. And true to those principles of helpfulness and that spirit of fraternity in which you have received baptism, it is with a

perfect confidence as to your response that I call upon you old Emersonians to extend the right hand of fellowship to those newly come within your gates! [Great and continued applause.]

" And from the old students of the Boston School of Oratory your president will expect the growth of a reciprocal spirit no less earnest and deep. [Applause.] This is a little yeast of good will, but we expect from it a mighty leavening. [Laughter and renewed applause. At one with the laws of art are the laws of spirit, - the world wide truth that to receive one must give, to be loved one must love. The light of the Divine Exempler was of one who came 'not to be ministered unto, but to minister.' And under this roof, and standing shoulder to shoulder, and under the guidance of these teachers, and with the conviction in our souls that it is the duty of each in his humble way to help light up this world, we begin again the study of Expression, greatest of arts because it includes the art of living.

"True and rapid progress in the art of Expression demands not merely sound theory and sound practise in him who would teach, but it also demands the true attitude of spirit in him who would learn. For two or three years past upon 'Opening Day,' we have discussed the importance of the attitude of helpfulness, and have given caution against indulgence in the tendency to criticism of the work of others. We have shown how the attitude of helpfulness is mother to that spirit of advocacy which has characterized every orator whom the world calls great, of how it develops power, quickens perception, broadens the mind, warms the heart and opens wide the doors of the soul to outward inspiration; of how, on the other hand, indulgence in the critical tendency, is directly opposed to creative power in art, is related by marriage to envy, conceit and the consciousness of personal

demerit, and of how its continued indulgence will finally stop the wheels of progress by leading to the conclusion that there is nothing to be done and nothing really worth the doing. We have discussed these matters with you at this time during the last two or three years because we feel them to be fundamental and so much depends upon beginning right. But while I cannot for this very reason forbear from emphasizing these things I cannot again enter into the philosophy of them or illustrate them to-day.

"At the outset I will mention another condition essential to educational progress - hospitality of mind toward that which is new. I do not mean credulity, or a hot haste to embrace novelties, or any headstrong tendency to worship the new because it is different. I am well aware that conservatism is the balance wheel of society. 'Prove all things and hold fast to that which is good,' saith the inspired writer. 'Hold fast' surely, but to 'prove' we must entertain. 'Is it possible, Mr. Harris,' said one of my friends to a New York lawyer, whom by long argument he was trying to convince of something almost self-evident, 'is it possible that you cannot see that point?' 'Yes,' broke out Harris doggedly, 'I can see it, but I won't.' [Laughter.] Many a man who calls himself conservative is merely obstructive. Like Spenlow's partner, Mr. Jorkins, he feels that his duty in the world is to object. Such a person learns new things, if at all, by accident. Of such a cast of mind is the bigot who cannot grow save only in bigotry. Such are the men who stone the prophets, crucify the Saviours, hunt the Wycliffs, persecute the Galileos, deride Columbus, drive Roger Williams to the wilderness, scoff at Stephenson, make halters for Garrison. Upon such a rock the Moses of science will smite in vain, and if it part it is but to fall and crush. And it is precisely because of this order of mind that the heroes of one age were frequently the martyrs of the age before. Why, some minds stand before a new truth like a batsman, and when they see it coming strike at it. [Laughter.] From such an attitude of mind we may well pray in the words of the Litany, 'Good Lord deliver us.' Let us on this first day of work tune our hearts to helpfulness, our minds to that hospitality which is the essential condition of progress.

"You have read our catalogues and magazines, and have gained an impression that this is a place for serious study. You have noted that many and broad and diversified are the courses. You have learned that the work has been introduced into schools and colleges all over this country and beyond its borders, and that hundreds of exponents have found in it a lucrative and distinguished vocation. You may know also that through it the feeble have become strong. You may have heard testimony that those who have dwelt long in its influences have displayed an intellectual broadening, a spiritual quickening and have impressed those who knew them as having risen to a higher plane of living than before. Many of you have found out that our methods have met and endured that final test of system, school, man or woman - the results attained.

"And if you would know how we work let me answer in the simplest yet most inclusive way, "from within out." Our purpose is to educate, not to varnish. If anyone wants varnish he must straightway go where varnish is on sale. What is the scope of Expression? To express what God has revealed to the senses and to the soul of man is the whole of divine obedience. Did you ever think of it? First in importance is that your conception be broad enough and high enough. I think that those teachers who have failed or made but limited success have usually

erred because their horizon was too limited—they did not see the real task in hand. They did not realize that *impression* is the measure of *expression* and that the man can give forth only that which he is; that

'If from the soul the language does not come By its own impulse to impel the hearts of hearers With communicated power, in vain you strive.'

that what you are, as Ralph Waldo Emererson says, 'thunders so loud above your head that men cannot hear what you say.' The best school for the specialist, therefore, is that which develops the largest manhood, as well as gives the best technical instruction. How true even to triteness is this in a school of expression, for greatness of expression involves greatness of personality. The law of true teaching in expression is the law of all life, - from within outward. One's duty is to make the most of himself, to stand upon his own powers and to move out through them, and the duty of his teacher and of his college is to train him to do it.

"As expression touches life on every side the law of expression, from within out, is not only the law of study but of conduct. From within out is the law of manners, although as usually taught, the law is directly inverted. From without in, or the thought of what others will think of you is the basis of etiquette. From within out or your thought for others is the life's blood of courtesy. Truth, honor, reverence, fineness of perception, kindness of heart, constitute the inward essence. The outward form conforms itself to the inward spirit. Manner is the ring of the coin which tells if the metal be true. [Applause.]

"Another application of this law of life I would make at this time when you are beginning a new work under new social conditions. You say: "We are willing to work hard and want to work hard, but we want during our college course to have a good time.' Yes, and it is right that you should have a good time, but in what way and in what proportion? I have neither time nor the wish to particularize, but I commend a principle and draw a sharp discrimination, and must leave to your good taste and good sense and earnestness of purpose the special application. Remember, 'from within out is the law of joy.' This is true because true satisfaction springs from the right and healthful exercise of powers of mind and body when directed by the moral nature. need not speak of the devil of wild excess that destroys, but want to refer to the little imps that pester and distract and weaken. I am considering not Sardanapalus so much as Lydia Languish. One of the sorriest or silliest of sights is the professional amusement seeker, dependent upon external entertainment, barren of inner refreshment, empty of purpose, flacid, blasé, spurring a mind already made dyspeptic with spice of excitement and vainly seeking satisfaction in fiction, fads and follies. [Laughter.] Happiness comes from victory, and is in the ratio of the magnitude of the conquest; satisfaction abides in the consciousness of a duty done or being done. Yes, but while this may be true in the moral and mental world does it apply in the physical? In both we should distinguish between the internal and the artificial, between the open air and the hot-house, between enjoyment and mere entertainment, between the exercise that tones and that which tires, between the refreshment that body and mind demand and the self pamperings of those who fancy they are born to be amused. No man whose vocation is to have a good time ever has it. Surely nature demands play and should have it, but play that springs from that inward need finds an outward expression that tunes the instrument, not disorders it. that gives refreshment that is in very truth recreation. It is pleasure to reach the mountain peak, because you really want to climb. Pleasure comes from the satisfaction of an inward impulse. It comes welling up in the vital joy of the body, the glowing cheek, in the deep breathing of the wine of mountain air. It is wafted downward upon the soul when it obeys its inward impulse of prayer.

"Let this principle from within out be applied in your reading if you would profit most. I mean reading from an innate taste, methodically, and reading out into all history from a centre. Read from a centre of one man and his times, the history, biography, fiction and poetry which relate to that epoch, and you have a light which illumes far backward and casts its rays a long way before.

"No more important factor among the influences that determine character and success than are friendships. Does the principle apply here? Let us see. I am not speaking of those exclusive proprietorship friendships which are selfish, weak, short-lived, and not real friendships at all. No man ennobles another by absorbing him. [Laughter]. No woman enriches the world whose interests are centered in a clique. Real friendship like real love seeks the welfare of the friend. There is blasphemy as well as levity in the saying that a poor man has no friends. The only poverty from which true friendship shrinks is poverty of soul. [Applause.] True friendship is an outreaching from an inner perception of a need and a desire to help. We would say, therefore, do not seek to make friends. That is the negative side. What is the affirmative? Go inward, take yourself the attitude of friendliness, of helpfulness, and those who belong to you will gravitate to you, and friends who come thus will be your moral peers. Through friendships formed in this way flow the finest influences which make for the unfolding of

mind, the enrichment of character. This is what Garfield meant when he said he would want no better education than to sit upon one end of a log with Mark Hopkins at the other end. Virtue is never so real, ideals so attainable, goodness so contagious, duty so clear and so welcome, God so near, as in the presence of a noble friend. Blessed, thrice blessed is he who feels the witchery of a charm thus personal, an inspiration thus immediate, for in such golden hours of growth the soul ripens unto the harvest. And if you would know the secret of secrets as to why the work of the Emerson College, which has grown from within outward, has grown so great and has ramified so widely and rapidly through the influences going out from it, let me tell it to you softly for we older students know it well. It is the flowing fountain of health and inspiration and character in its founder, the grandest teacher, the finest gentleman, the truest friend. [Earnest and continued applause.] Such influences make for growth and righteousness, deepening what is deepest and appealing to what is most divine. They shape lives, warming them into beauty, and when these inspirations are withdrawn, even as the sun leaves its smile upon the cloud, they leave a smile upon the heart.

"The underlying principle at the basis of all the system and methods of the 'New Philosophy of Expression,' instituted by Dr. Emerson, is from within out. This is the law of education and of life, the harmonious development of that divine visitor the soul into that potential broadness, sweetness, richness and forcefulness which are locked in its own peculiar, individual self.

"You will study bodily culture here. How? From within out. Greece deified Health and the goddess blessed her, and her soldiers went forth and conquered the world, her architects builded the most

perfect temples, her sculptors filled them with statues which are the despair of modern art, her orators yet speak, her philosophy has kindled the intellect of ten thousand generations, her poetry defies the flight of time. And these transcendant achievements were an evolution from Greek physical education. How is this most personal of problems to be met in our philosophy of education? All great men have not been large men, or muscular to a marked degree, or free from disease. But invariably have they been men of great nervous vitality. You do not find a brain to grow in power or even to hold its own in a body which cannot sustain it. If the functional power of the vital organs is broken down, the brain dedeclines in exact ratio. The whole of a man goes into all his work. Undoubtedly fine as is athleticism, exciting as are contests of strength, gratifying as is the possession of the strongest arm, or leg, or wrist, yet vastly more important is that general physical vigor in which every function works well. As an eminent divine who has treated this subject most ably has said: 'The one wins a wager, the other a fortune and a name.' Strengthening the centres, the building up of the vital and nervous power by such exercises as are required by the law of the human economy, and preserve the true balance between the energy that wastes and the energy that restores, such is the physical culture of the new philosophy of education. The enduring nerves, the stout heart, the deep lungs, the stomach which works on and gives no sign — these first, and the culture of biceps and wrists last. Health before hurling, vitality before vaulting. From within outward, is the law of bodily education.

"It is also the law of mental culture, which, rightly considered, enables the student to plant himself upon his own powers and to move out through them. He is to be taught by leading him along steps

graded and progressive, fashioned to his needs as he grows, steps determined by a study of the unfolding of the powers of the race. Education in our sense, means not facts but the laws, the correspondences, the relationships, the philosophy of facts, interwoven truths; not the learning of things but the unfolding of powers.

"From within out is the true law of dramatic study, although the law is too commonly reversed and an outward theatrical mechanism presented as the all in all. The real dramatic power is that which enables you to put yourself into the place of another, to learn human nature from within, to put on its outward forms as easily as the language of those among whom you dwell, to gain a real knowledge of men by getting that experience and that perspective which come from a developed dramatic perception; — that power to teach which springs from a knowledge of these inner workings of another's mind; that love of helping which grows out from a sympathy thus broadened. study from within outward is culture. is a part of education. It fits men for the higher ministration.

"From within out is law of art. Art is not mechanical execution. Art is the most precious coinage of the wealth of thought and feeling in great souls. As one of our American poets has written:

Let art be all in all, one time I said,
And straightway stirred the hypercritic gall;
I said not: Let technique be all in all,
But art —a wider meaning. Worthless, dead —
The shell without the pearl, the corpse of things —
Mere words are, till the spirit gives them wings,
The poet who breathes no soul into his lute
Falls short of art; 'twere better he were mute.'

"From within is the true law of ideals. Many a student of art struggles for the standards of another's attainments. 'How I wish I could be like So-and-So. I would give anything in the world to be like him.' Not so. You want to be like yourself, sublimated, [applause] not as you are but your potential self—the perfection of your own type.

"The more closely the internal method of developing and unfolding the individual mind be followed in education, and the less we seek to shape it in arbitrary, foreign molds, the more directly and rapidly do we develop that highest faculty of the best minds, a faculty often dormant because neglected for the training of powers less lofty - I mean the power of direct or intuitive perception. It is a power, rare, spiritualized, possessed by the greatest poets, prophets and orators, and for which the school men have found no place in their systems of training. It is the power which enables men to see truth, to see a principle without conscious induction or deduction, even as the eye knows the sun to be the giver of light, and knows it without argument.

"That truth which the mind intuitively, — from within, not from without, perceives, the conscience accepts and the intellectual becomes a moral conviction. Thus Justice and Love, king and queen of all virtues, proceeding from within the mind and heart lead the course of moral growth, from within out. Conventional morality proceeding from without in is unspeakably better than none at all, but how much sounder, safer, more contagious that morality which has its well-spring in the soul's perception of its duty to one's Maker, one's self, one's fellow man!

"From within out is the law of spiritual growth. The simple, clear-eyed recognitions planted in the heart of the child, obeying the heaven-born instinct to reach toward the Eternal Verities, the soul in aspiration and prayer seeking the perfection of its noblest impulses by reaching toward their archetypes in the Over Soul. From within out is the method of all life and progress and true cultivation. 'Now are ye the sons of God and it doth not yet appear what ye shall be.' And in this thought, let us begin our work together in gladness, in earnestness and in faith."

THE RELATION OF PHYSICAL CUL-TURE TO THE VOICE.

FREDRIC A. METCALF.

The following paper was read by Prof. Metcalf, before the National Convention of Elocutionists, at Philadelphia, last spring. But few men are so well able to speak upon the principles underlying our work as is Prof. Metcalf, and we take great pleasure in giving our readers the benefit of his thought:—

Let us consider for a moment what we mean by voice, as upon our understanding of this term will largely depend the subject matter of our discourse.

We may define voice as used here, as a sound coming from the vocal cords of a human being, and used for the purpose of expression. All voice is sound, but all sound is not voice. The voice as voice per se is not valuable, and its cultivation in that way is not beneficial. in itself is no more than any other sound. It is only when we relate it to the individual, and use it as an instrument of expression for the soul that it becomes valuable. This is its natural office, and only in this way can we reach its highest development. The voice is the natural servant of the soul and reporter of the individual. The voice always truly reports the person. By this I mean the whole person, physically, mentally, morally and spiritually. The condition of the person, his education, his life experiences, his associations, thoughts, feelings, health, are indelibly interwoven in his voice. We cannot separate the man from his voice. It is a part of him, and by it is revealed his personality. It is an open book to him that can read.

Not only is this true in the realm of humanity, but it is also equally true among the lower orders of animals, and in fact of every object in nature, either animate, or inanimate. We are continually judging, distinguishing and comparing persons and objects by means either of sound or of voice.

Mr. A. and Mr. B. when I hear them speak, are reported to my consciousness as two distinct persons, even though my sight, taste, touch or smell may not be acting upon them at the time.

The voice of love is known from that of hate, the voice of anger from that of pleasure, and that of fear from that of composure by the character of the sound.

The mature man and the little child, the rough boor, and the cultivated gentleman are known by their voices.

So also when I go to my home, the voice of father, mother, sister, brother are known with certainty, although the walls of a room may separate us.

On being suddenly awakened in the night by a noise, it is easy for me to tell whether my slumbers have been interrupted by a dog baying the moon, or by Sir Thomas Cat, intent upon his vocal practice. So also I should not mistake the hooting of the owl for the cricket's chirp, or the humming of the bee for the nightingale's sweet song, or the shrill clarion of Chanticleer for the noisy gabbling of the goose.

In the inanimate world this is still true, although we cannot say literally that these objects possess voice. Still my consciousness easily distinguishes the different effects produced by sound coming from different objects or occasioned by different conditions.

Sings Coleridge: —

"God" let the torrents, like a shout of nations,
Answer, and let the ice-plain echo, "God."
"God" sing ye meadow streams with gladsome voice,
Ye pine groves with your soft soul-like sounds
And they too have a voice, yon piles of snow,
And in their perilous fall shall thunder "God."

Each of these natural objects speaks to me with a different sound which represents to me the character of the object. So we might continue ad finitum, finding endless illustrations of the fact that sound takes its character from the character of the object from which it emanates. What causes the difference in sound? The difference in the condition of the object from whence it proceeds.

How can the character of the sound be changed? By changing the conditions which produce it. Take in your hands some soft, moist clay; drop it upon a hard floor. Your ear senses a dull thud. But suppose you fashion this clay, and thoroughly bake it in the oven until it becomes hard. Now drop it upon the same floor; you hear an entirely different sound. This is because the clay is hardened. In other words its condition is changed.

Again, listen to the musical and soulinspiring notes of a violin in the hands of a master-musician. A string suddenly becomes loosened. The harmony changes to discord. The condition of the instrument is changed.

My friend Miss Blank, is a beautiful singer or reader, and many times have I heard her "discourse most excellent music" with angelic voice, or render in the privacy of her own home thrilling selections in soul-stirring tones. But she appears before a large audience for the first time, or it may happen, that she suddenly contracts a severe cold. Now let her attempt to sing or read. Her voice has lost its sweetness, and sounds "like sweet bells jangled and out of tune." Why is this? Her mental or physical condition is changed.

An orator starts to speak in a disagreeable voice, but before he has finished, his voice becomes musical and free. Why? His mental and physical conditions have changed.

How shall the violinist change the discord to harmony? Let him tighten the loosened string. How shall Miss Blank overcome her difficulty? She must learn to control her nerves or cure her cold as soon as possible. And likewise my oratorical friend should have his mind

and body in as good condition in starting as they were in after he became thoroughly in earnest in his subject.

From the foregoing illustrations it is patent that the condition of the individual at the time he is speaking gives the character to his voice at that time. Of course we cannot obtain a perfect voice by purely physical means. Such a voice can only come from the cultivation of the whole person, physical, mental, moral and spiritual. But my present purpose is to show some of the ways in which a proper course of physical training will favorably affect the voice. I shall therefore confine myself mostly to the consideration of the physical side of voice.

Benefit to the voice through physical culture can come only through the practice of exercises which obey the laws of the muscular and nervous systems, and bring them, especially those more directly concerned in producing voice, into healthy active condition. Any kind of physical culture will not affect the voice favorably. We must practice such a system as will obey the laws governing voice production. Many systems are more harmful than beneficial in this respect. They act in opposition to the natural demands of the body. What we must have in order to produce good results in the voice is physical culture scientifically related to voice production. Many voices are permanently injured simply through exercising the muscles wrongly and often the chief work of a voice teacher is to correct wrong muscular habits induced by practice of improper muscular exercises. I refer in this paper, not particularly to so-called voice exercises, although, of course, they are physical exercises, and the same is true in regard to them; but here I am considering what is usually termed physical culture. Neither is it my purpose to discuss the advantages or disadvantages of any particular system. My endeavor is to set forth some of the laws that any system of physical culture should include in order to affect the voice favorably, and to show some reasons for the same.

The voice for its production is dependent upon the physical organism, and this being the case it may be easily understood that there must exist between the two a close inter-relationship, and that the laws governing the education of the one are intimately connected with, and correspond in principle to those governing the other.

The voice in its evolution passes through four principal stages or planes.

FIRST. It acts on the plane of Force or Life. The voice must be alive and able to act in an uninterrupted or continuous line.

SECOND. The voice acts in the form of pitch or musical slide. The voice must be flexible and able to act on different pitches freely, also to pass from one pitch to another easily, and without interference.

THIRD. The voice acts in the form of volume. The voice must have sustaining power.

FOURTH. The voice acts in the form of time. The voice must act rythmically and harmoniously.

We now come to the consideration of the way in which proper exercise of the body will aid the voice in acting in these ways.

In the first place the voice must be alive. A dead voice is useless as an agent of expression. The life of the person must be pulsating in it, before it becomes an expressive thing. If then, life in the voice is necessary, and, as we have seen, this life in the voice is in great measure a report of the condition of the body, any system of physical culture which adds to the life of the body will tend to add to the life of the voice.

First then in our physical culture we must be careful to practise such exercises

as shall tend to increase the vitality of the body, and cause it to flow in a continuous stream. The first step toward this end is to assume and maintain a proper standing A proper standing position is that position in which all parts of the body are held in the attitudes in which they are in perfect readiness to perform their natural work. The head is easily poised, the spinal column is as erect as possible, and the vital organs well lifted. When this position is correctly taken, the whole person, physically considered is in a position to act. The vital organs are working at their best. The whole person is standing freely and easily, without effort, all unnatural pressure is removed from nerves and blood vessels, and the life of the person can act without interruption. The continuous life obtained by this and similar exercises will be reported in the voice, if the voice be used while the position is thus sustained. The voice will have vitality and animation. It is alive and ready to be used. Life in the whole body gives life in the voice.

Second. Pitch. Pitch is the particular key on which the voice is used. A slide is the passage of the voice from one pitch to another. As in the manifestation of life in the voice, so is it in regard to pitch. It is in great measure a report of physical conditions in the person.

The muscles which control the voice must be flexible and capable of many adjustments that the voice may take different pitches, and in order that the musical slide may be smooth and beautiful, the different muscles must not interfere with each other in their action. Each set of muscles must act without interference from other sets.

Any system of physical culture then, if it be helpful to the voice, should provide for the exercise of the different sets of muscles in such a way that each group may act without interference from any

other group. Any stiffness or obstruction in the action of the muscles of voice will report itself in the form of hardness or inflexibility in the voice.

We may free the different sets of muscles by exercising each set separately. The ones most nearly related to the voice are the muscles surrounding the hips and lower part of the abdomen, the muscles about the waist line and upper part of the abdomen, the muscles controlling the action of the floating ribs, and the head and neck. Each group should be exercised separately.

Exercises in this division have an important influence on the voice by giving great freedom to each group of muscles so that they may be easily adjusted without interference with each other. This gives flexibility in the action of each distinct group, and tends toward flexibility in the voice.

Flexibility and freedom of action in the separate groups of muscles concerned in producing voice is reported in the voice in the form of flexibility of voice, or the power to act on or pass to different pitches easily.

Third. Volume. By volume of voice I do not mean simply loudness, but carrying power or suggestiveness of size.

This, like the previous forms of action in the voice, is dependent greatly upon muscular action. Volume is that quality in the voice which represents largeness, or limitlessness, and suggests to the hearer control of great power. It is the voice of will or purpose. This quality requires for its production great strength in the muscles, great sustaining power. purpose is the director and controller of the mind, and as volume is the voice of purpose, so in the muscles, in order that the voice may report this, we must have a great amount of power perfectly directed This will give support, or centered. breadth and power to the voice.

A due regard for the proper relationship between waste and supply, and a balance between the exercise of the muscles which control the voluntary movements and those which control the processes of digestion, and assimilation, breathing, circulation, etc., will do much in this direction.

In other words the due relationship between the exercise of the muscles controlled by the action of the spinal cords and the spinal nerves, which waste material, on the one hand, and the exercise of the muscles controlled by the action or the pneumogastric and sympathetic nerve systems, which supply material, on the other hand tends to accumulation of strength, especially at the vital centres.

We are apt to exercise the muscles of the extremities, which waste material too much in proportion to the amount of exercise given to the muscles surrounding the vital organs, which supply material. We should strengthen the vital centres. They are the fountains of all life and strength. We can strengthen them by properly exercising the muscles which surround them, not in any way we please but in the way their structure indicates that nature intended them to be used.

What action in the muscles will produce in the voice what is known as suggestiveness of size? Not life or animation alone. Not the free action of each separate group of muscles. There must be a relationship established between each group and the centre of action. The power must be centralized. Each set must be supported and controlled by the centre of power, or fountain of power in the performance of its particular work.

In this way power is gained by centralization of energy. The energy which was gained in the first exercises is now centralized, and this centralized power directs and controls the movements of each separate group of muscles. When

the body has been educated according to this law, there will be power in the voice.

The ideal system of physical culture will recognize this law, and involve it in its practice.

How may we accomplish this? Through regard for the natural law of reflex action. By teaching each part of my body that, when it moves, it must obey the natural centre and by exercising the extremities in a way that shall strengthen the torso, which is the natural centre, more in proportion than the particular part used, until finally the torso becomes strong enough to direct all the movements.

When my arms and legs are moved, it should be in obedience to and controlled by the muscles of the trunk of the body.

The voice is a reporter of conditions. The physical condition of centralized power thus produced will report itself in the voice, in the form of sustaining or carrying power and breadth, usually called volume.

Fourth. Time. The voice in its perfection is produced rythmically and harmoniously, and acts in these forms.

All living things in nature, in their highest state, move in perfect rythm. Even "the very stars are said to make harmony as they revolve in their spheres." Rythm is one form of harmony. Perfect rythm implies perfect harmony of action, or in other words, perfect relationship in time.

When the voice is used rythmically, it means physically speaking that the muscles work in harmony; that is, that the proper relationship exists between the different groups of muscles used in producing voice.

The different qualities or effects in the voice are caused by the different positions which muscles or groups of muscles assume in relation to each other, and the rythm in the voice comes from the rythmical movement of the muscles. Harmo-

nious action of the muscles causes rythmical production of voice.

When any set of muscles is used it should be aided by the united action of all naturally related groups. Each should help all, and all should help each. Any misadjustment between the muscles will produce inharmony in the voice.

It is not the action of the diaphragm, nor that of the abdominal muscles, nor that of any one set alone; neither is it the action of all of them together, but the proper relation between the action of the diaphragm and abdominal muscles used that gives the ideal harmonious production of the voice.

This harmony of action also will be necessary in a system of physical culture which meets the highest demands of voice training.

Such a system will provide for exercise of the body so as to cause it to obey the natural law of opposition. This should be done and can be done; but only by allowing, not forcing, or rather trying to force the different parts to respond to each other; by yielding to muscular sense which naturally seeks to establish harmony until finally nature establishes perfect unity in movement in the body.

When I move one part all naturally related parts should be allowed to move, not forced to do so. They should act as nature prompts. Then if I have passed through the three previous states of development in my body, the natural response will take place, and finally all parts will work together sympathetically.

The sympathy and harmony of movement in the body will be reflected in the voice, and the voice will be fitted to work in harmony with, and to respond fully to the soul.

Now the condition of the person is entirely changed, or rather has been evolved to a higher plane, and the possibilities of his voice have grown proportionately with the education of his body. Anything which tends to weaken the body tends of necessity to weaken the voice. Any unnecessary expenditure of energy through friction or inharmonious action of the muscles, calls for an abnormal expenditure of nervous energy to stimulate the muscles, and overcome the resistance. In this way the nerve centres become weakened and cannot furnish sufficient stimulus to cause the muscles to act properly. The muscles become relaxed, and this weakness is reported in the voice. Exercises involving the principles of harmony and unity do away with friction in muscular movement and strengthen the nerve centres, thereby adding to the vitality of the nerve centres, increasing the stimulus and causing the muscles to become more responsive. This lessens the amount of effort necessary to produce the voice.

These exercises conserve nervous force by co-relating the action of the muscles. This will be reported in the voice in the form of perfect rythm and harmonious production. The voice should be responsive to the thoughts, feelings and purposes of the soul. We can help much to make it so by obtaining a corresponding result in the body. The fourth division of exercises makes the body responsive to the thoughts, feelings and purposes of the soul, and the inevitable effect upon the voice is to produce there the same result. The highest use of the voice is to express the soul, and likewise the highest use of the body is for the same purpose. The voice can only be brought to its highest perfection through arousing mental states by presenting proper objects of thought.

Still, I believe that physical culture holds a high place in relation to voice culture and is, in fact, the foundation of true voice cultivation.

A strong, free, healthy, harmonious action of the muscles and nerve centres,

will produce strength, freedom, health and harmony in the voice; and I hope the day is not far distant when voice teachers in general will more fully realize this truth, and when we shall not consider the man as one thing and his voice as another. Let us trust that all will soon recognize the truth which Ralph Waldo Emerson, the Concord philosopher perceived, when he wrote,

"All are needed by each one; Nothing is fair or good alone."

A SKETCH OF OLIVER WENDELL HOLMES.

J. E. DUFFY.

The kindest, most humorous and most versatile of New England's five greatest poets was lost to earth when Oliver Wendell Holmes laid down his stewardship of life and passed into the kingdom of awards.

Who of the millions whom Dr. Holmes has delighted with his mild humor and airy wit do not love him?

He was born in Cambridge, Mass. The Harvard Law School marks the spot where his home once stood. It was an ancient mansion rich in old time reminiscences. In one of its wide chambers the battle of Bunker Hill was planned. Here Washington took command, and here also Benedict Arnold received his first commission.

His education was begun at the village school, whence he attended school at Cambridgeport where Richard Henry Dana Jr., of "Five Years Before the Mast" fame, was his class mate.

He prepared himself for Harvard at Phillips Andover Academy. After graduating from Harvard and spending a year in the Law School he crossed the ocean and entered with happy and careless enjoyment upon the life of a continental student. The greater part of his three years sojourn in Europe was spent in

Paris where he devoted himself to the study of medicine.

With his imagination kindled by his travels on the continent and well grounded in the knowledge of his calling, he returned to Boston, entered upon profession, and became famous, not only as a physcian but also as a lecturer and author. He early discovered that teaching was more to his taste than was his professional calling, and consequently entered Dartmouth College as Professor of Anatomy. Leaving Dartmouth he became identified with the Harvard Medical School. department of the great University was small and little known when he entered it, but by his untiring efforts, both as lecturer and professor, he did much to make it what it has become. For thirtyfive years he made anatomy, physiology, histology and microscopy interesting to the Harvard students. He used humorously to say that he occupied not a "chair" but a "settee" of medicine in the Harvard Medical school

By years of earnest teaching and indefatigable research, by his carefully prepared lectures and essays, Dr. Holmes has greatly enriched scientific literature, and enlarged the world's medical knowledge. It is not, however, upon his service and contributions to the practical world that his fame rests. It may be that his scientific works will be eclipsed by the progressive spirit of the twentieth century, but so long as love of man determines the choice of books, his light, fine and wholesome literary productions will be found in every library. Literature was his delight. His talent for letters first displayed itself at Andover Academy where he wrote a poetical translation of the first book of the Æneid. vard he was a contributor to the college paper and wrote the commencement While at the Harvard Law School he wrote a poem that gained the youthful

aspirant considerable fame. The government proposed to tear down the old frigate Constitution. In protest the young law student wrote:

"Ay, tear her tattered ensign down, Long has it waved on high And many an eye has danced to see That ensign in the sky."

The poem saved the frigate and the old ship is standing to this day. He wrote most of his humorous poems such as, "The Last Leaf," "The Height of the Ridiculous" and "The Evening by the Tailor" while at the law school.

The other successive volumes of poetry that he has given to the world are, "Trania," "Astraea," "The Balance of Illusions," "Songs in Many Keys," "Songs in Many Seasons" and "The Iron Gate."

In the college library is a beautiful volume of poems, on the fly leaf of which is inscribed in the poet's own chirography, "To the Emerson College of Oratory Library by Oliver Wendell Holmes."

Dr. Holmes' poems, which are a unique combination of humor and pathos, will always touch responsive chords in the human heart. Yet it is as the author of essays of inestimable worth, pervaded with most delightful humor that he will be most widely known and fondly remembered.

When James Russell Lowell became editor of the Atlantic Monthly he insisted on Holmes becoming one of its chief contributors. His first articles papers afterward gathered into Autocrat at the Breakfast Table." papers have been spoken of in all the pleasant words in the language. Well they deserve the praise, for the author's own individuality, which has been breathed into them, holds and charms the reader. His later contributions to the Atlantic were afterward embodied in "The Professor at the Breakfast Table" and "The Poet at the Breakfast Table."

THE LAW OF PROPRIETY IN MANNERS.

BY PRES. EMERSON.

You expect that I will lecture, as I usually do, on some branch of oratory, or something pertaining very especially and particularly to that art. I shall not, however, talk on any branch that exclusively belongs to oratory to-day, but upon "Propriety of Manners."

Propriety of manners is of universal application. There is no other sesame into life but through this code, no matter what pursuit we follow. We cannot be orators until we are first men and women of the highest type. There is a code, and a binding one, that may be called propriety. I might use the larger word, manners, but I wish to specify more, perhaps, than the word manners would itself seem to imply; because I wish to speak of that code of laws which goes under the name of propriety. Obedience to propriety in manners confers many favors, and disobedience brings sure, and generally swift, punishment. I shall mention only a few of the favors - first, that of beauty. You would like to be an artist in your appearance, as well as an artist in writing, in speaking, in painting, or in any of what are called the fine arts. Beautiful manners really show the true artist, and the study of propriety develops perception of beauty. If you hear of a person who is an artist, when you meet that person you expect to see him an artist in his manners. If you find that he disobeys the fine sense of propriety, you are more shocked than you would be had you not heard of that person's artistic ability. When you meet an orator in private, you expect to see a gentleman, and indeed you will see one. if he is a true orator, for the great man never lays aside his gentility. It is a part of himself. If it is not inborn, it is inbred. If you hear of a lady who is an excellent public reader, when you meet her you

expect to see a lady of refined and delicate manners; and if you perceive that she is not a person of fine sensibilities, keen in her application of the laws of propriety and good manners, you are more shocked—and you have a right to be—than you would be if you had not heard of that person's fine artistic expression. You feel intuitively, I think,—certainly if it is not, it is almost an intuition,—that if a person is cultivated there will be an exhibition of that cultivation in his manners. There will certainly be no vulgarity, no impropriety of conduct.

The unforgiving spirit of society toward impropriety indicates the respect that the community has for what is called propriety. Why this respect? People are not apt to have a lasting respect for anything that is not of real value. There must, then, be some high value in obedience to propriety, or mankind would not so universally, all through the ages respect it.

Let us look at the matter of obedience to propriety in the sense of protection. Who does not need protection in this world? All nature provides for it. Look at the trees. See what a bark is thrown around them. Nature does not provide merely for life; she does not merely give the function that produces life and strength and energy, but she as truly provides for protection in the very construction of the organism. If a wound is inflicted, the first thing that nature does before she commences to heal that wound is to throw a protection around it. So society, by ts code of propriety, throws a protection around a young man and especially around a young woman.

I would like to have you discriminate between propriety and fashion. A thing may be in fashion—even a certain manner may be in fashion—and then pass away. But if it is a certain fashion of manner which is *valuable*, it will not pass away. It will become a part of a code. This

code of propriety has grown up just as the common law, as it is called, has grown — out of the necessities of society; and if it has come out of necessity, there must be beauty in it, for all things necessary are beautiful. Who does not feel that the common code of propriety is beautiful, and that the person who freely obeys it — not in a slavish sense — is beautiful? Beauty of manners is much more impressive than beauty of face. A person may sometimes look to us beautiful when first seen, but that beautifully carved face becomes an object of ugliness, if fine manners do not accompany it.

Propriety of manners is a protection to the character and to the reputation. wish to discriminate between character and reputation. Character is what you are and reputation is what people think you are. For a short time a person may have a reputation far above what his character will warrant, or he may have a character far above what his reputation has yet become; but in the long run character and reputation agree. Protection of character! Let us see how that can be. Propriety in manners is a sign of good character; propriety is a sign of morality, a sign that a person is good, pure, true, and upright. However, it is possible it may be only a sign; but usually if a person studies propriety, from the outside, he is soon led to think of that which underlies it. When a person makes up his mind to obey the laws of his country or state, he studies to find out what those laws are, that he may obey them; and, in studying them, soon learns that there is intrinsic value in them. Christ said, "If any man will do His will, he shall know of the doctrine." Many of you are surrounded by all the protection of your class, your home, or your "set." They throw bulwarks all around you. Others come here from different cities, and many from country towns, not knowing the

people here, not knowing the customs of city life, not knowing its excellences on the one hand, nor the danger of its temptations on the other. We are attempting in every way to throw all the protection possible around you, socially and morally. We have even created an office this year, that of General Supervisor; and the reverend gentleman who fills this position looks carefully after your manners while you are in your temporary homes; at your surroundings, the influences around you, and the company you keep. We are very much in earnest on this subject, because we are trying to educate you for the future, to be strong men and strong women. There is but one rock that a man or woman can stand upon and be strong, and that is the rock of approved conduct. Stand squarely on that foundation, and then you can grow. We do not claim that this propriety gives you wings with which to fly, or even feet with which to walk, but it protects you against some things that have wings like vultures, and some things that have feet like the lion, or the lion's whelp, with which they tear and devour,

While you are working you must be protected, as is the diver who goes down into the sea. The diving-bell shields him against the waves and water, and from drowning and death, while he works. Reputation is valuable, and no person has a right to do anything that will lessen his reputation, unless it is in direct obedience to the call of God. Christ had a right to do what He did, because He had come to save men by the great law of love, by the revival of the spirit of man. The Jews did not approve of His method, but Christ had a right to do as He did, because His father sent Him to fulfil His work. Every man has a right to live above what law or propriety requires, but no man has a right to live below its requirement. We must discriminate carefully. If you are doing anything of which the world disapproves, be sure that God commands you to do it. Wendell Phillips, Garrison, and many other reformers, are examples of this higher obedience. Reputation in any profession is of immense value to a person, but one can never influence the world until he has a reputation as a man, a strong man, a man of purity, and as a man who is governed in his daily life by the noblest sentiments.

I want you to take these points into careful consideration, for I am not lecturing to entertain you. I am bringing forward points that I think are of as much value as your existence in this world. It would be better for a person not to have been born than to habitually and lastingly disobey the rules of pure propriety. A person, so far as he can, consistently with the dictates of his conscience, must refrain from doing anything that will injure his reputation. We think that innocence is a power; and it is. Without innocence a person's reputation would be short-lived. When a man has once had a good reputation and loses it, he falls much lower in the estimation of others than if he had never had a high standing; for the sweetest things, it is said, when they become sour, are the sourest. The greater the height from which one falls the deeper the degradation into which he descends. Innocence will not always protect a person even against the laws of his country, when perhaps those laws are good. I have in mind three young men who were accused of committing a murder. They had, up to this time, lived good lives. I think one was twenty-two, another twenty, and the youngest eighteen. A murder had been committed by somebody, and these three men had been accused of it. They were so absolutely innocent, they felt they would be protected at the bar. They told their story before the jury. It was a true

one, but their innocence did not save them. They were sentenced to be hanged. They could not believe that such a thing were possible when they were entirely innocent, nevertheless they were hanged. When they were about to be swung from the gallows, the oldest one said, "Remember that three innocent men are to be hanged. You will find out the truth when it is too late to save us." Only a few years elapsed before a dying murderer confessed the crime. No, innocence was not enough to save them. They needed good counsel; they needed a wise and experienced lawyer. may be innocent, and yet absolutely ruin your reputation. We must learn to so conduct ourselves that our good shall not be evil spoken of. Paul substantially told the Corinthians that they had a perfect right to eat meat that was offered to idols, so far as the approval of God was concerned, if their consciences were clear in the matter; only their freedom must be modified by the duty they owed to those who were still in darkness.

A person in the pride of his heart might sometimes have said, "What care I if people call me a heathen, and say I am an idolater because I do not defer to their foolish notions? I am going to be free and independent. I am going to speak my mind, and act acording to my own convictions, and pay no attention to the prejudices of the community." Paul would have said, "My friend, stop right there; you are bound to help the most ignorant man you meet; and you are bound not to shock his sense of propriety, nor his religious feelings." This principle is so often violated by those who think that they have outgrown some ceremony of religion, perhaps, and who speak to others of it in a most shocking way, forgetting that they are under obligation to speak kindly, sweetly, of that which another respects. You are your

brother's keeper; you are your sister's keeper; you are your friend's keeper. You should act with regard to his or her conscience as well as to your own.

Christian propriety is a protection against evil. If young men every single hour of their lives could obey the law of Christian propriety, they would not know of the existence of evil, gossiping persons. Such persons would not dare approach them. It has been said, though I know nothing about it personally, because I have had no acquaintance with that city, that the so-called society in Washington is a very gossiping society. A friend of mine once asked Charles Sumner about it. Said Charles Sumner, "It is false. The society of Washington is entirely free from gossip. I have been there twenty years, and never in all that time have I heard idle tales." How could it be true that almost everybody had heard gossip in Washington and Charles Sumner had not? Look at that grand personality. down to the public gardens and look at his statue, and a glance will tell you why he had never heard of it. He was clothed with the panoply of purity. You always hear that for which you listen, and see that for which you look. Charles Sumner was so grand, so dignified, so noble in character, that people never dared tattle in his ear. You can bring such an atmosphere of Christian propriéty about you that persons dare not approach you with a vulgar word, nor with a manner that is a thousand times worse than a coarse, vulgar word, and that is an insinuating manner. Let a person wear that dignity which comes from Christian propriety, and he will be saved from such things. Oh, I tell you it is a safeguard!

Again Christian propriety protects us against dissipation of time and strength. We can readily understand the squandering of money, dissipation in drink and in the use of tobacco. I will only speak of

the waste of time and strength. For instance, if a great artist comes to the city to play in one of the theatres, I have a moral right to go and listen to that great artist, if I go in good company and listen to him for the purpose of learning truth. I have no right to go for the sake of diversion; but only for the purpose of learning something that he in his work can teach me. To do this would not be dissipation of time nor strength. But suppose after I leave the theatre I go into some hotel or restaurant and take supper with some of my friends. This would be dissipation of time and strength, for I am losing moments when I ought to be sleeping and preparing my brain for the next day's work. After I leave the theatre I should go directly to my home and retain the knowledge I have gained. How many are wasting their strength in this unnecessary and false sociability? Are you dissipating your vital forces by eating and drinking at improper hours, and with improper company? I once heard a revivalist say that he had the greatest trouble in keeping conviction in the sinners' hearts. Some were repentant, but just as soon as the benediction was pronounced, they felt so sociable that they dissipated all their conviction by introducing current topics. So if you are deeply impressed with a noble thought, do not immediately engage in something frivolous, but retain that thought; for frivolity will surely dissipate and drive it away. We have no side pockets into which we can put our fine manners and elevating thoughts, to be taken out and considered at future convenience. Let us be sure that we treasure our noble thoughts and are not robbed of them.

Again, we must be extremely careful not only about these after theatre suppers, but about sociability of every kind. The greatest philosopher of modern times has said, "The scholar must court solitude as

a bride." People of the best intentions, good, upright students, sometimes live in a house together, or room near each other, and after studying a certain number of hours, think they have earned a right to sociability. They come together; do nothing improper, nothing that would be considered wrong; but they engage in general sociability for an hour or so, and what is the impression left upon their brains? They are more affected by the trivial things said in that hour than they are by the facts gained in the brief study. It is a great thing to be a scholar. A person must lay aside every weight. He has a race to run, and he cannot carry the weights of sociability and win. scholar feels that there is nothing in the world so precious as time. One of my townswomen said to me one day when coming in on the train, "It is strange to me that we cannot get money enough to support our churches, when money is of so little consequence in comparison with some other things. Think of the virtue that must be in the church. Think of the Christian living. These are the most valuable things. How much harder to obtain and retain are these than a little gold " I thought how true this is. What you are gaining as students is of infinitely more value than money.

When I have sometimes reproved young people and said, "You are sacrificing time to certain improper sociability, improper because you are using the precious hours for that which you ought not," they will say, "What shall I do? Do you wish to cut me off from everything that I enjoy?" No. Education is not suppression. It is a separation from that which is of a less value for that which is of greater. You want to act to-day so that twenty years from now you will approve of what you are doing; so you should follow only that which will develop you into the highest manhood and womanhood.

You will approve twenty years from now of every sacrifice that you make for your higher development. I would rather be a little uncomfortable for a few minutes and be happy for hours. What is, then, the aim in life? The aim in life is not present enjoyment, but growth in nobility. Remember that the things we are in a condition to enjoy to-day may not give us pleasure in ten, or even five, years from now. Paul said, "When I was a child, I spake as a child, I understood as a child, I thought as a child, but when I became a man, I put away childish things." Now, if we can lay aside for the time being whatever hinders our highest growth, we shall then have new desires and aspira-

I wish, in closing, to speak concretely in regard to the relation that young men and young women should sustain toward each other in the propriety of conduct. Every young man who is well-born and well-bred, inwardly holds woman as sacred as he holds the altar of his God. I do not say merely a woman who belongs to his class, a woman who has been educated, who comes from a wealthy family, a woman who is found in the highest social ranks - but every woman, regardless of what her education or her social standing may be, is to him an object of reverence. She is a woman, and therefore she is sacred. I once saw, as I was passing down the street, a policeman arresting a young woman in the most brutal way, maltreating her as no gentlemanly policeman would. I quickened my steps and laid my hand on the officer's arm. "What are you doing?" I said.

- "I am arresting this woman."
- "I do not wish to interfere with your arresting her, but I do wish to interfere with the way in which you are doing it."
- "Do you know what kind of a woman she is?" he began to say.
 - "I am not inquiring, sir, as to that.

You and I both recognize the fact that she is a woman, and therefore you are bound to respect her, even though she has violated the laws of the land!"

We have heard a great deal about chivalrous young men - and thank God that there are some. I do not wish to see one who is merely chivalrous to a certain class, to those who are surrounded and protected by wealth and social position; but rather, one who is chivalrous to every woman, of any age or in any walk or position in life; one who is chivalrous to that woman who is washing the car windows. A man that is a man will take off his bat and bow just as low to the woman who is scrubbing these marble steps, as he would bow to Queen Victoria. There are young men who sometimes speak to a young woman whom they do not know in a very questionable manner. If spoken to about it, they will excuse themselves by saying, "If she is a lady she will not answer me, and that will be the end of it."

Now I don't believe generally in capital punishment. But I do believe that such a man ought to be hanged. Now I say to you, the moment a man speaks to you in any but the most refined manner, not only so, but hints at anything but the most refined conduct in life, do not stop and lecture him for his ill-manners, do not stop and scowl at him; let your brow be tranquil, but your feet active in carrying you from his presence. If a young man dare insinuate to you that some young woman is not just what she should be, flee from that young man as you would flee from the breath of the small-pox. If a young man asks you in ever so courteous a way to be out with him at improper hours, know him no more forever. He does not respect you. He does not respect you. "Well," you say, "we must have some society." Remember, if such go from you, they are only half menand "when the half gods go the gods arrive." Feel that the respect of a man is worth more than his smile.

O respect! Deserve it. Expect it. Demand it. Not by outwardly declaring that you will have it; but by declaring it in your own soul, and pray to God every day to help you to renew your yows and live accordingly. Innocence is exposed. Innocence is more likely to do doubtful things than wicked craft is; for when persons intend to be wicked they study all the proprieties of life that they may seem to obey them in the eyes of others, while they seek in every way opportunities to disobev. Innocence does not know evil by any actual knowledge; therefore it sometimes commits improprieties in a way that makes one's goodness evil spoken "What shall we do to avoid this?" you say. "Make ourselves acquainted with all the evils?" No! No! We had a man in this city some years ago who hired Music Hall for a series of ten-cent lectures in which he was going to "turn Boston wrong side out," and show the evils of the city. After the first lecture the authorities shut the doors. They said, "We do not want the sewers let out on the streets of Boston," It is not necessary that a young man or a young woman should know all the wickedness there is in the world. It is necessary that he or she should know innocence and truth and purity, and live accordingly; and then will be felt the protection of the Most

If you live sweetly, purely, prayerfully, there is a certain intuition which will be yours as a consequence, so that you will feel the very atmosphere of pollution, without knowing or defining what it is. You will shrink from evil, as the birds leave the North for the South without being able to tell why; as the cold weather comes on, they only know they have a feeling to go South. Let not young people be taught all the wickedness there is

in the world; but let them breathe more of the higher and purer air, so that when they feel the chill from the low and vulgar walks of life coming around them their intuitions and sensibilities shall lead them upward. When I was a boy I knew an itinerant preacher, who went about doing good. One day while he was stopping at my father's house, a certain man called, and I noticed the good old preacher went to the other side of the room, away off in the corner by himself, behind the great oldfashioned kitchen stove. After the caller had gone he said to my parents, "I have not met that man, I do not know him, but while he was here I felt a chill and withdrew." We who were acquainted with the caller knew very well that he was not only an atheist in his theories but an atheist in his practice. He was "joined to his idols" and the man of God "let him alone." Oh, we feel these things! Purity has a fine sensibility, especially if it is educated. We do not want ignorance. We want education; we want to know not the bad, but more and more of the good. Heaven is open to us all. The beneficent spirit of the Father, the love of the Son, is pouring down upon us. When the Spirit of divinity breathes in on individuals, we feel that God is near and that the kingdom of heaven is approaching.

Oh, there is this fine spiritual sensibility which may be ours! Oh, for a mother to take her daughter's hand and lead her safely out of the dangers and pitfalls of this world! Oh, for a father to take a son's hand and gently lead him through the walks of life! But this cannot always be. Even Christ could not always remain with His disciples to whom He said, "I go away, but I will send you the Comforter." The "spirit of truth" will actually take up its abode in the hearts of those who love that spirit. It is more than a father's, it is more than a mother's hand; it is the Divine hand, the hand of omnipotent God,

that takes hold of the pure and true men and women and leads them past the evils and dangers, so that these things distress them not, because they are travelling the high and pure road that leads to great success in this world, and to triumphant glory in the world to come!

NORMAL DEPARTMENT.

Fredric A. Metcalf, '89, Editor.

At the urgent request of many, the managers have thought it wise to establish, in connection with this magazine, a Normal Department.

This department, as its name implies, will be devoted especially to the teaching of the Emerson College work in schools. It is believed that this may be made a very helpful feature of our magazine, not only among our present students, but especially to our graduates who are not in immediate touch with our work, and to this end the editor cordially and earnestly invites the generous co-operation of all engaged in teaching our work, or who have been so engaged in educational institutions of whatever kind.

Kindly send us an account of your work, the institution in which you teach, amount of time required or allowed for your work, number of students in your department, difficulties you encounter and methods of meeting them, advantages of our system or otherwise, etc. Also write us any helpful suggestions for teachers of our philosophy. We should be most happy if you will ask us any questions relating to the teaching of our work, and will take pleasure in answering to the best of our ability. Questions will always be welcome. Please make liberal use of this question and answer box.

It is hoped that a generous and hearty response will be given to these requests, and that all teachers of our work will take a lively interest in making this Normal Department what it should be and may be, a very helpful factor and a grand success.

Surely, we cannot aid in the advancement of our chosen work more than by a free and full discussion of methods and of practical results obtained. If you are willing to help us in this matter, please send your name and address to the editor of the Normal Department, and he will communicate with you.

Fellow teachers, do not hesitate, but lend us your brains and your experience in the name and for the good of Emerson College of Oratory.

All communications in this department should be sent to Fredric A. Metcalf, Emerson College of Oratory.

ALUMNI.

To the Alumni, Greeting:

The editorial department of the EMERson College Magazine has kindly devoted several columns to news and information of the alumni. The honor of editing and consequently the work of this department devolves upon an inefficient member, and we cordially invite all members of this association to lend a helping hand to make this venture a success. This department should be an exponent of the enduring influence which our Alma Mater exerts on her children throughout their after lives.

It is not enough that we feel the influence of the college while we are within the fair walls of its structure, but how does the college aid us in one year, five years, twenty years after we have taken our leave of its teachings? What memories of college days do we call up to aid us in the trials and temptations of every-day life? What principles of our college curriculum have been a source of strength to us in oppression? What has our college life done for us in our world life? It is of these things we must speak if we are to influence others and make them respect our beloved college.

The alumni of every college is the bulwark of strength and the foundation of progress of that college. We are the results of a system of all mind training, and as it is by results that we are known, so by the alumni is a college known.

We, the results of the Emerson College training, are the means by which that training will be known in the world at large. We have a grand, a noble principle to live up to that our college may not suffer and fall into disrepute.

The scope of this department should be to aid undergraduates and future freshmen in taking up and carrying on the work of the college, and any little word about the application of this work to different phases of life will aid some struggling student.

It is impossible for one person, or at any rate for the person who now has charge of it, to make this department comprehensive enough to reach every one, but it can be done if enough members will give a word here and there from their own experience. The applications of the principles here taught are universal, let each member of the alumni aid in proving this theory. Our principles of oratory and. physical culture are true in every art and in every science; an accountant can better add up columns of figures for having had the training here taught. The student in any science has his mental powers quickened by practice along the lines of our work. The author can write better; the speaker can sway his audience more readily; the housekeeper can work more systematically and with less friction for having had a course at the Emerson College, and a word experience from any and every kind of employment would be helpful to all of us.

EDITH M. WHITMORE.

TO THE ALUMNI: -

All members of the Alumni Association who have not already done so, are earnestly requested to inform the Secretary of the Association of their present and permanent address, and also of any change which may have taken place in residence since the address may have been given to the Secretary.

Also all members are requested to notify the Secretary of any change in name.

These notifications are very important, as your Secretary has many names without addresses, or with wrong ones, and consequently cannot send notices to all who should have them.

Please attend to this matter at once, and always notify us of any change, either in residence or in name.

Fredric A. Metcalf,
Sec'y Alumni Association.

SOCIETIES.

SOUTHWICK DEBATING CLUB.

The Southwick Debating Club begins the year's work under most favorable circumstances. A goodly number of the old members have returned, and at the first regular meeting ten new members were received, and the following officers elected: President, John E. Duffy; Vicepresident, B. C. Edwards; Secretary, Frank Peak; Treasurer, James Castle.

The aim of this club is to promote the highest oratorical development in its members by practice in debate and in extemporaneous speaking.

It does not seek to take the place of but to supplement the regular class-room work.

One great benefit that is claimed for the work which this society is doing, is that it tends to secure the extemporaneous element in speaking, and a vivid realization of the thought, at the time the words are uttered, without which there can be no true delivery.

No young man in the College can afford to neglect the opportunities thus afforded for the cultivation of his speaking gifts. The work of this club for the last few years has been of such a high grade of excellence that we can say with Daniel Webster, "The past at least is secure." Now let our motto for the coming year be "No steps backward." Let each and all begin the year with a fixed purpose to do earnest, faithful, conscientious work.

ATHENA.

At the first meeting of the Athena, held October 20th, in Room 2, Emerson College of Oratory, the following officers were elected to serve during the term: President, Miss A. Louise Minchin; Vicepresident, Miss Emma J. Osborne; Secretary, Miss Blanche E. Foster; Treasurer, Mrs. Agnes G. Thorndyke.

Other soc.ety notices necessarily held over until next month.

PERSONALS.

The Alumni is well represented in the College this year, there being twenty-two members taking various departments of work. We have no especially prepared line of study but the review we get with the other classes is an invaluable aid to us, and every one who is here declares that the fourth year is the best year of all. Very few of the twenty-two students in this class are at the College every day but all are working two, three, or four days, besides teaching or working outside of the College.

Mrs. Karnan, '91, teaches at Cambridge and spends all her spare time on undergraduate work.

Rev. Mr. Olmstead, '93, is with us part of the time and we were pleased to meet Mrs. Olmstead in one of the classes. She is a regular student and has been studying our work for some time with her husband.

Dr. Kidder is with us and lends a cheery smile and benevolent handshake to the whole College. Her helpful presence at the College was mentioned a few months since in an article on Boston by a southern woman, in the *Forum*. Though no names were mentioned we knew that, "The largest College of Oratory in Boston" meant us, and that a "cheery lady of about seventy summers" meant Dr. Kidder. The article is worth reading.

Miss Sanborn, '89, is teaching at the Curtis Private School in Roxbury, besides private teaching and study at the College.

Miss Whitmore is teaching and lecturing in and about Boston.

Mrs. Crommett taught at the Omaha Business College during the summer, and in Iowa.

Miss Snow teaches at Pinkerton Academy two days in the week and recently gave there a very pleasing recital.

Miss Hornick spent her summer at her home in Ashland, Cal., and returned, reading on the way in Salt Lake and other large cities, to resume her position as teacher of Oratory at Dean Academy.

Mr. Gaylord, '93, writes: "I have the position of Associate Professor of Elocution and Oratory in Oberlin College and Oberlin Theological School. I find the work very pleasant. The students take hold with much enthusiasm. I lecture once a week on Physical Culture, Vocal Culture, Evolution of Expression, etc. Next Thursday I address the whole college on the subject of 'Character: Its Elements and Criteria.' Mr. Harris has come here to help me. Our work has grown so much that it looks as if we both should be kept busy.

Mrs. Martin has large classes in Waltham and the Newtons. She recently delivered a lecture in Brockton on the "Philosophy of the Emerson College" before educational people. She met with enthusiastic success.

Mr. Conant has started a class in Hyde Park for piano students, for drill preparatory to concert work. Music is selected that awakens the successive activities of the mind, in accordance with the Emerson College principles, and each student tries to arouse the appropriate emotion in the audience.

Miss Holt made a decided hit with her dramatic work at Wentworth Hall this summer and is now doing the same kind of work in and around Boston.

Miss Frances C. Hadley, '93, is teaching with Mrs. Hackett, '93, at Cornell College, Mt. Vernon, Iowa, in the Department of Oratory and Physical Culture. "The students are so bright and enthusiastic that the work is an inspiration. They are so eager for our grand work that I wish all could attend the college."

Mr. Atwater is teaching Elocution and Physical Culture at Dickinson County High School, Kan.

Miss Rose E. Knestrick, '90, principal of the Western Reserve School of Oratory and Physical Culture, is building up a very successful school in Cleveland, Ohio.

Mr. Benjamin Chapin is having considerable success as a public reader. He is now in Ohio.

Miss Clare Plummer, '92, is teaching the work of the College among the society ladies of the Back Bay and meets with great success. Miss E. Estelle Adams, '93, says: "Last summer I made a successful visit to my old home, Toronto, Canada, reading and having receptions. I also had the offer of the position as assistant teacher in the Toronto Conservatory of Music, but on account of home duties did not accept. At present am reading a little and am to have a class in Physical Culture this winter. I can never tell the great good the work at the Emerson College has been to me."

Mr. Wm. Chase, '93, has made the E. C. O. work so interesting at the Newburyport Conservatory of Music that a larger number of pupils than ever before attend there this year.

Miss Brockway gave some successful recitals this summer and is doing good public work this season.

Miss Maud Gatchell, '93, is a newly elected member of the faculty of the Columbia College of Music and Oratory, at Columbia, Mo. In congratulating the College in its good fortune in securing Miss Gatchell, the *Columbia Statesman* speaks of her as a "reader and elocutionist who has few equals," while the *Herald* compliments her very highly, saying, "Her rendition of the Ophelia mad scene in Hamlet was especially meritorious."

Mrs. Alice D. Keyes, '94, has an excellent position as teacher of Physical and Voice Culture in Mrs. Bertholf's Collegiate School for Girls at Nyack-on-Hudson. She wishes to be remembered to her college friends.

Many personals are necessarily omitted this month for lack of space.

Hardy

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HAPPY NEW YEAR.

Our greeting comes a little late, but it is none the less cordial and sincere in best wishes for the highest happiness and prosperity of all our readers.

In line with thoughts for the New Year is something overheard on one of the suburban trains, on New Year's morning a year ago. The words had an almost pathetic significance, coming as they did from one of a party of children, not one of whom could rejoice in a sight of the dazzling white glory which lay all about us, for they were blind. The speaker was a boy, of sixteen perhaps. "O," said he, "I saw a very good thing in the paper the other night, - 'Strive to make the New Year better than the old, by having higher ideals and stronger purposes, and thus—'" The rest of the sentence was lost in the roar and rumble of the train, but enough had been said to call the attention of more than one passenger in the car from the idle reading of book or

paper, and at least one went home and recorded the thought which is now passed on to our readers, without further comment. "Strive to make the New Year better than the old by having higher ideals and stronger purposes."

FOR THE COLLEGE LIBRARY.

Dramatic Presentation.

Have you heard of it? Are you going? How many tickets can you sell?

This year the number of books in our College Library must be doubled. To this end, members of the Faculty, assisted by students of the College, will present, in the Boston Museum Jan. 28, and Feb. 1, the two great Shakesperian dramas, "The Merchant of Venice," and "Hamlet," with Mr. Henry Lawrence Southwick as Hamlet, and Mrs. Southwick as Portia.

The library came into being through a demand on the part of the students for easier access to books, bearing directly upon the subjects taught in the College. The class of '93 was the first to take definite steps in the matter. Two years ago, they decided that such a library should be, and to-day the library is. The first step toward this was the presentation in Odd Fellow's Hall of Sheridan's comedy, "The Rivals," which netted us a sufficient number of books to form a handsome nucleus for our proposed project. The same good work was continued last year, when Bulwer-Lytton's romantic drama, "Richelieu," was given in Union Hall with full scenic effects, and with the gratifying result that double the original number of volumes was added to our list. In both these instances, the result was not

only a financial, but it was also an artistic success. Of the production of "Richelieu," the Boston Times said, that "in many respects, it might well be imitated by professionals," while the Ideas said, "It is a triumph of which professionally organized companies might well be proud." Other local papers spoke of it in the same complimentary terms.

We are happy to be able to reproduce on our first page, the portrait of Prof. Southwick as the Cardinal Duc du Richelieu.

The precedent has been established. We must not fall below. Let us pack the Museum Jan. 28, and again Feb. 1. Three thousand tickets must be sold. "Stand not upon the order of your going, but go at once; " sell the tickets, give your friends the privilege of seeing an Emersonian production of these two great plays.

Alumni living at points convenient for attendance, should procure tickets before hand, to avoid the rush and to secure a choice of seats. Seats will be sold at a reduction from regular Museum prices. Floor seats will be sold for \$1, first balcony for 75 cents and second balcony for 50 cents. Tickets for the two performances, if bought together, may be secured at the following rates: Floor seats for the two performances at \$1.50, first balcony seats for \$1 and second balcony seats for 75 cents. Thus alumni pupils and friends will find it advantageous to purchase seats for both performances at one time and thus secure the combination rates. Seats now ready. Particulars can be learned by communicating with Mr. Stowe.

Following is the cast:

MERCHANT OF VENICE.

The Duke of Venice, Antonio, Bassanio, Gratiano, Salarino, Salanio, Lorenzo, Shylock,

Fredric A. Metcalf Henry L. Southwick Walter B. Tripp Ned H. Fowler Charles I. Schofield Albert D. Upham Arthur B. Price Charles W. Kidder

Tubal, Charles M. Holt Launcelot, Charles T. Grilley Old Gobbo, B. C. Edwards Frank J. Stowe Arthur C. Smith Charles D. Workman Salerio, Balthasar, Leonardo, Mrs. Jessie Eldridge Southwick Portia, Mrs. Lola Purman Tripp Nerissa, Jessica, Lords, Ladies, and Attendants Miss Ruth B. Holt

HAMLET.

King Claudius, Charles W. Kidder Ghost, B. C. Edwards Henry L. Southwick Walter B. Tripp Hamlet, Polonius, Arthur B. Price Laertes, Horatio, Ned H. Fowler Charles M. Holt Rosencrantz, Guildenstern, E. Gardner Crane Osric, Charles I. Schofield Frank J. Stowe Arthur C. Smith Edgar G. Frazier Bernardo, Marcellus, Francisco, Clinton B. Burgess A Priest. Fredric A. Metcalf Albert D. Upham Charles T. Grilley 1st Player, 2d Player, 1st Grave Digger, 2d Grave Digger, James H. Ward Queen Gertrude, Mrs. Jessie Eldridge Southwick Mrs. Lola Purman Tripp Ophelia, Miss Elsie Powers Player Queen, Lords, Ladies, Soldiers, and Pages.

BEREAVED.

Annie Nelson, a member of the class of '95, died at her home in Glens Falls, Thanksgiving afternoon. She was a general favorite in her division, for one so earnest and so true could but gain the respect and love of all who knew her. Were she with us, we know how heroically she would strive to reach the higher planes of thought and feeling, but, now, in that "larger light" the mists are cleared away and the Divine Love is indeed a reality.

HOW MAY LITERATURE BEST BE TAUGHT.

The Aims of Literary Study.

The following from Poet Lore is an extract from an article, by Hiram Corson, Professor of English Literature in Cornell University, and Honorary Associate Editor of Poet Lore. Mr. Corson condemns the common practice of supplying ellipses, and also the old method of paraphrasing poems, or of "putting the words in their

natural order," maintaining that what is the natural order of words in any piece of literature "is determined largely by the degree to which thought is impassioned or unimpassioned." Mr. Corson then says:—

This, then, is the conclusion of the whole matter: organic forms of language, to be *educating*, must be directly apprehended by the mind, and not be *de*formed by being extenuated (thinned out), disordered, or disarranged.

It is all important that in early life concrete standards of poetry be implanted in the mind and feelings. Abstract standards, in estimating poetry, are of but little worth, if, indeed, they are worth anything. And people who need definitions of poetry are generally people who have not experienced much of the thing itself. With those who have, poetry is poetry, and there an end.

Any one who, when a child, had his memory well stored with passages from the great poets, and who, later, more fully assimilated them, has within himself a standard far more reliable than any abstract standards he may have been taught—a standard which he will more or less spontaneously and unconsciously apply, in his reading of poetry, according as that standard has become a part of himself. The poets whose triumphant expressions he has lovingly assimilated, live in him, to some degree.

How is the best response to the essential life of a poem to be secured by the teacher from the student? I answer, by the fullest interpretative vocal rendering of it. (And by "fullest" I mean that the vocal rendering must exhibit not only the definite intellectual articulation or framework of a poem, through emphasis, grouping, etc., but must, through intonation, varied quality of voice, and other means, exhibit that which is indefinite to the intellect. The latter is the main object of vocal rendering.)

On the part of the teacher, two things are indispensable: (1) that he sympathetically assimilate what constitutes the real life of the poem, that is, its spiritual element as distinguished from the intellectual; (2) that he have that vocal cultivation demanded for a complete and effective rendering of what he has assimilated. He may be able to lecture very brilliantly about poetry, even about poetry which he has not taken to himself; he may, indeed, have but superficially read what he is lecturing about; his lecture may be largely a rehash of the criticism which has gathered around a certain poem, and his hearers may be charmed with his fine talk and made to feel that they have been introduced in a very pleasant way to the poem on which he has lectured, and that they really know it. If he is a skilful analyst, he can the more readily convince them that he has put them in possession of the poem, when the fact is they don't know it at all in its real life.

If the two indispensable conditions I have mentioned — a sympathetic assimilation on the part of the teacher, and the vocal cultivation demanded for a full and effective rendition of what he has assimilated — if these indispensable conditions be not met, he has failed in his duty to his students. He may not know, and they may not know, that he has failed in his duty.

Lecturing about poetry does not, of itself, avail any more, for poetical cultivation, than lecturing about music avails, of itself, for musical cultivation. In both cases, the lecturing is valuable to the extent to which vocal or instrumental interpretation is introduced, and in the way of giving shape to, or organizing, what has previously been felt, to some extent, on the part of the hearers; but lecturing must not take the place of inward experience.

The student, instead of being catechised

about the merely intellectual articulation of a poem, the occasion of its composition, the influences which the poet was under when he composed it, its vocabulary, and a thousand other things, will be required to render it, in order that he may show, through his voice, to what extent he has experienced it within himself, responded to and assimilated what the intellect cannot define nor formulate.

Again, vocal interpretation is the most effective mode of cultivating in students a susceptibility to form. Form must first be addressed to the feelings. By form I mean embodiment in its fullest sense - organic form - that unification of matter and manner upon which so much of the vitality and effectiveness of expressed spiritualized thought depend. Form may be mechanical - due to "imposition of the foreign hand;" but I speak of form as a manifestation of the plastic spirit of a poem, and for such form we must go to the great masters. The literary forms of a period are as good evidence of vitality and power (or the absence of these) as are the thought and spirituality which they embody, for they are inseparable from that vitality. The wonderful dramatic blank verse of Shakespeare is the expression of great creative energy (without the latter it could not have been produced), as the rhyming couplet of Pope is the expression of the want of it. It is through organic form that we respond to the moulding spirit; and adequately to voice such form is the most effective mode of securing a response, on the part of students, to the moulding spirit.

A systematic and scientific cultivation of the reading voice should be conducted with reference to the rendering of the masterpieces of poetical and dramatic literature, as that of the singing voice is conducted with reference to the rendering of the masterpieces of music. A boy's voice may be trained for the usual plat-

form spouting; but such training would not serve for the rendering of Tennyson's "In Memoriam," for example, or Milton's "Paradise Lost."

Where fostering mothers pretend to do something for their dear children, in the way of vocal culture, they do it in such a niggardly way (by employing, at small salaries, teachers with a very slim outfit for their work, with not even refined voices, perhaps, with no affinities for the higher things of literature, and consequently with no ability vocally to interpret them) that bad is often, if not generally, made worse—and a worse which it is afterwards hard to remedy.

But whether the teacher be master or not of his subject, he is often obliged, generally obliged, to work under such unconquerable disadvantages that no good results can be reasonably expected. dents come under his instruction with evil results of years of neglected speech, -results which to counteract would require as many more years of the most careful and judicious training. Furthermore, they have had no literary education, in its true sense, i. e., spiritual education, which is not got in the schools; and without such education, reading, which, to be worthy of the name, should exhibit the co-operation in literature of the spiritual and the intellectual, is quite impossible. One might exhibit in his reading the intellectual articulation or framework of a poem, or any other product of the higher literature, but he would not, by merely so doing, realize the true object of The intellectual coefficient can reading. be apprehended through silent reading; the main object of vocalization is to exhibit the spiritual coefficient, which is indefinite to the intellect, and needs to be vocally rendered as much as a musical composition needs to be vocally or instrumentally rendered.

A reader must, by his intonation (the choral atmosphere of speech), by the vocal coloring, so to speak, which he gives to spiritualized thought, induce, in his hearers, a sympathetic response to the spiritual element. This is in fact, the all-important thing to be done, in interpretative reading.

CHARLES WESLEY EMERSON.

THE PROPHET OF EDUCATION IN ORATORY.

I am inspired with a strong desire to formulate what I have apprehended of the power and significance of President Emerson's work as revealed in his oratory, his philosophy of expression and his personal influence. We often live in the shadow of a great man and do not realize it until afterwards.

It is peculiarly appropriate that President Emerson should stand as a teacher of oratory. He has fulfilled in his career the three conditions of the orator. He has always drawn, held and profoundly influenced audiences. He began his career in the pulpit; - preaching first near his childhood home in Vermont, and afterwards in other places. He was, during the latter part of his ministry, pastor of one of the leading churches in Fitchburg. His popularity and power increased until failure in health rendered it impossible for him to continue his work. broken health, which followed a severe attack of illness, he became interested in voice culture, elocution and exercises for the purpose of physical improvement. During this period he also studied medicine for the same purpose. He soon perceived that a great work was still to be accomplished in the study of elocution, which was as yet imperfectly understood. His ideas gradually formulated themselves until he had developed a new system of study in oratory. This was the result of necessity; for he found it impossible to reach his ideals by means of the old methods.

Clear in his convictions and fearless in his enunciation of truth, his own speaking is simple and direct, illuminated at times by a sublime eloquence which carries conviction to the soul of the listener and awakens new perceptions of the possibilities of ideal living. The secret of his power is in the transcendent influence of his speech; an influence which escapes the analysis of the judgment. No one who has been touched by it can fail to perceive the nobility of the soul whence it comes.

This influence is that of the orator more than of oratory. I have known him for eleven years and have watched the sure effects of his power in the growth of the school, then numbering less than fifty students, up to the present time when hundreds come each year. For several years the school did not pay expenses but he labored on sure of the final success of the work which was to benefit humanity.

His mission is to organize the higher truths of life into a system which shall make practically effective the philosophy of living. His thought and work are dominated by a perfect unity of principle which, by the unbroken harmony of its influence through an infinite variety of applications, illuminates the possibilities of the human race!

Educators everywhere, to-day, recognize the necessity of appealing to the mind of childhood according to the laws of its natural tendencies; it was for President Emerson to perceive that expression is the secret spring of the mystery of development. Through his philosophy expression is shown to be the sign of reality, and genuineness, the only road to power. He has lifted expression from its enthrallment among blind strivers after appearance, and made clear the truth; — that its fountain is deeper than calculation or self-con-

sciousness, and that, when impelled from its true source, it penetrates far beyond the judgment of the observer and quickens into new life the kindred thought and feeling which it finds buried (sometimes all too deep) beneath the superficial and the casual.

Why should expression be prostituted by imitators of God's prophets? Expression! The magical quickener of the powers and the sure test of what has become a part of one's own mental action! What you can truly express,— you know. Not merely as information or a sign that covers, and perchance conceals, a secret meaning; but as reality which gives wings to the soul and unlocks the prison-house of the flesh.

The study of expression according to President Emerson's philosophy of education is the secret, too, of the redemption of the lower nature for the true service and interpretation of the soul.

Many great facts of expression had been discovered before, and valuable criteria by which to read it. Many earnest teachers have striven to attain the sincerity which their methods could not reach, and have by their spirit done much good. But in the past, high expression has been the gift of the few, striven after through vain imitation of formula by those who would borrow the garment of greatness and exhibit to wondering spectators the outlines of the form that once breathed within. Much of this striving has been sincere; men would do what great ones do, - as the would-be mystic vainly observes the outward forms of self-discipline, finally to learn from the master that the motive which causes the action is the only thing that gives it value, and may clothe itself as well in other deeds. So the great teacher in oratory arises to declare unto us that "expression is necessary to evolution," that its high office is education, not exhibition, and the only motive that can give it effectiveness is the sincere endeavor of the soul to reveal to others its own ideas and to lift others toward its own ideals.

Viewed in this light, expression is the quickening of the dull book-worm into the efficient influencer of his fellow men. It is the subtle link between matter and spirit, for it awakens the impulses and draws them into vital relations with truth.

How is this attained? How is the individual enabled to himself create the forms of truth as these forms are revealed to him anew?

The answer lies clear in the path pointed out by the hand of the prophet.

The energies of mind and body must be aroused, guided to proper avenues of manifestation, and the will disciplined to control them; the endeavor to reveal must be simultaneous with the realization of thought.

The mere presentation of a way to power stimulates at least the ambition of the student. He is then invited to begin his endeavor while there are presented to his mind such objects of thought as will quicken his powers along the line of their natural unfolding as shown in the study of psychology and corroborated by the history of the human race in all the phases of its manifestation. It is not my present purpose to expound the Evolution of Expression as traced and formulated by President Emerson, but to point, in passing, to the fact that the greatness of the work lies in the perfect naturalness of the whole scheme. To have discovered the laws of evolution in art seems as easy as to have discovered the law of gravitation in matter!

Even the principles of matter, discovered by the dry analysis of science, illustrate and sustain this living power, as the bony frame of the body gives definite basis for the beautifully rounded form.

That education which shall engage the

whole being is realized through this appeal to the imagination and the guidance of it along the right paths until that bird of wild flights and fiery impetuosity is controlled more and more by the will, lending its wings to purpose, so that "when we would do good" we can say "evil" shall not "be present with us." Surely a system that can secure that end is the solution of an age-long riddle!

President Emerson has given us a systematic, completely organized method of attaining the ideals of modern pedagogy.

By his system enthusiasm is awakened and the active application of each principle learned. I use the word active with significance:—it is not enough that we should know in order to become educated or, truly cultured. "What can the man do?" is always the question. As a clear statement is the test of clear understanding, so complete expression, i. e., the active manifestation through the whole person is the test of a person's ability to realize what he sees and thus to live it.

This principle of active obedience to thought is carried through every department of President Emerson's system. The natural forces of the living organism are appealed to by the motives to which they spontaneously respond without the interposition of conscious manipulation.

In physical culture, President Emerson has discovered the principle of vital unity through dominant centres and the power of reflex action through the nerve centres in gesture. Exercises are so arranged as to stimulate and increase this natural power. The voice also is a natural reporter of a vital organism whose mechanism acts in obedience to a secret spring, more perfectly than in response to conscious manipulation. The voice is trained specifically by causing the pupil to make his endeavor simultaneous with his thought of the ideal he wishes to reach. The voice is trained to expression in

rendering by making the endeavor to communicate an idea or picture through words, simultaneous with the mental act of conception.

Thus we see organized and made effective through the teaching of one man:

- 1. The secret of developing the power of gesture naturally by means of reflex action; thus quickening the body to instinctive responsiveness.
- 2. The means of cultivating the voice to be the sincere and natural reporter of thought in expression. In this department President Emerson has a companion discoverer, Professor Albert Baker Cheney, who is using the same principle in its application to the voice in singing.
- 3 The principle of evolution in expression and the method of securing its realization in the personal development of the student.
- 4. A complete system of ideal criticism in the Perfective Laws of Art, which lift the idea of criticism from its too common use in general fault-finding or superficial attention to the outward forms and peculiarities of expression, to the plane where causes are dealt with and the student is not merely corrected in his manifestations, but guided to a perception of the condition which will secure correctness.

The Perfective Laws of Art furnish not only a system of intelligent criticism which may be applied to all forms of art, but they also furnish ideals for the perfection of those powers developed by the study of the Evolution of Expression. The Perfect Laws are the latest production of President Emerson's philosophic teaching and show the tendency to ever higher inspiration and illumination of mind which is the peculiar characteristic of his whole life and work.

Beside these systems of work he has discovered many valuable matters of detail, such as the use of the superior vocal cords in breathing. President Emerson has been acknowledged by leading educators to be a prince among teachers.

Hundreds of graduates and students have arisen to call his name blessed. have known him well, and have always known him unselfish, pure-hearted, generous, forgiving, trusting only in God and the truth, consecrated to his mission, working only to lift the world through his pupils. Always just and firm in principle, but ever gentle toward the faults of others. The sternest blasts of reproof and denunciation of wrong coming only from a loving heart that cried out in its desire to arrest the causes of suffering and to flash the reality of the soul's responsibility - before the minds of those heedless of their own welfare. I have never known President Emerson to be actuated by an unworthy or selfish motive. How much he has given and suffered for others, only those who have known him long and well can understand; for never complaint or unworthy retort escapes those lips which are sacred to the enunciation of truth and comfort. A sacrifice is never boasted of and ingratitude is only grieved for because the stumbler has cut himself off from some good. The impulse President Emerson has given to truth aud education will be felt for ages to come. And I, one of the many disciples who have felt the divine power of his influence, speak now because it is not well to leave the appreciation of a great name until it has become a constellation for future generations to read. But now, while yet the inspiration is with us, let us recognize the worth of what is being established in our midst, and the greatness of our teacher, the secret of whose power and influence for good lies in that life which is hidden with God in the realm of unselfish love where truth shines and from which radiates an influence which is felt more than recognized until we awake to find ourselves nobler men and women. After all that is

said and done, his greatest influence is as silent as the forces of the universe with which his mind is in harmony.

I shall not ask President Emerson's permission to publish this spontaneous expression of what I see, but will trust the perception that it will be good for us all to contemplate this great teacher anew and to remember the words of the "Sage of Concord,"—"We teach what we are!"

JESSIE ELDRIDGE SOUTHWICK.

PIANO PLAYING.

ALBERT F. CONANT.

One of the fundamental principles of the study of oratory is that "expression is necessary to evolution:" we learn to do by doing, and this principle holds good in the study of the pianoforte. The piano teacher who aspires to make musicians of his pupils must secure their development through the activity of their own minds, guiding their thinking and doing meanwhile, by the employment of exact, scientific, and philosophical methods, in accordance with pedagogical and psychological laws. The great end of piano playing is to arouse in the minds of others the particular feeling which any given composition was written to express, through a technique which calls no attention to it-The office of the teacher then, is two-fold: he must awaken the mental and emotional activities of his pupils in logical and progressive order, and he must give to their physical agents such training as will insure, without conscious effort, an instantaneous, vital, elastic, and significant response to each mental concept.

Mental and physical development must go hand in hand from the first lesson; but inasmuch as the expression of emotion through tones depends upon technique—if the word is used in its most inclusive sense—I shall defer the consideration of "The Evolution of Expression in Piano Playing" until next month, and in this

article speak only of the application of pedagogical principles to technique: and as a method of obtaining control of the physical agents, through holding the mind upon appropriate concepts was dwelt upon in a previous article, I shall confine myself to-day to the discussion of a method by which the ability to play with equal facility in all keys may be acquired through gaining a practical knowlege of the keys themselves, and of all the chords therein contained.

This leads us at once to the study of harmony, which, like so many other studies, was taught for years without the recognition of normal methods. The pupils studied the representations of things before knowing the things; they learned definitions before facts; and they committed to memory the rules governing the construction of harmonic formations before studying the harmonies themselves: but as true educational principles were applied to the teaching of music it was seen that a "major chord" is not an intangible something, to be studied only from its representation on paper, but it is as real as a "tree;" and as children learn to recognize visible objects through the sense of sight, they should also be taught to recognize audible objects through the sense of hearing; and they should learn the names of both kinds of objects.

To obtain a knowledge of harmonies, the things to be taught must be presented to the pupil, and named; and the study of the printed page should not be attempted until the things represented thereon are known.

The first whole to present to the child is the octave. Name it, and let him try to find others like it in effect, upon the piano.* When he knows an octave by the sound, let him play the white notes from middle "C" to the next "C" above. (A vital and elastic touch should be secured by methods, similar to those des-

cribed in the Emerson College Magazine for January, 1893.) The name of the effect produced by that succession of sounds, or, in other words, the name of that tune is major scale; and though it can be played in any key, there is but one major scale.* This fact may be taught by playing "Yankee Doodle," (or any other melody, known to the pupil) in several different keys; illustrating thereby that though there is but one "Yankee Doodle," it is possible to begin on any note and play it. Now ask him to begin on "D flat," and try to play the tune called major scale. After a few trials, if his ear is at all accurate, he will succeed without knowing that it is the dread key of five flats. Now tell him that that tune, when begun upon the note "C" is called the major scale in the key of "C"; and when begun upon the note "D flat," it is called the major scale in the key of "D" flat: and after he has picked out the scale beginning upon the note "D," he will be able to tell his teacher, that he has just played the major scale in the key of "D." Having learned the major scale by ear in all keys, let him analyze it, and find out for himself how many sharps or flats there are in each key. When he knows all this, and not till then, let him practise the scales from the book.

The major scale is the whole, from which the student is now to derive those parts called *chords*. He finds, by experiment, that "C" and "D" when struck together, do not sound well, but that "C" and "E" produce an agreeable effect: then by further experiments, he discovers that while "CEF" produces a harsh sound, "CEG" forms a harmonious combination. He should now be told that the name of the effect produced by those three notes struck together is a *chord*. In like manner he learns that "DFA," "EGB," etc., are *chords*. By analyzing these chords he finds that each is

composed of letters, which bear to one another the relation of one, three, and five; and thus he arrives at the general truth that a chord is the effect produced by striking any note, together with its third and fifth.

The names, which distinguish different chords from one another should now be derived from the effect which each chord produces upon the ear. The attention of the pupil should be called to the bright, joyous effect of the chord "CEG," and the more mournful and sombre effect of the chord "DFA." The "bright" effect is called the major chord, and the "mournful," is called the minor chord. in effect, only one major chord, and one minor chord, but as these effects may be produced by constructing a major or a minor chord upon any note, a more specific name becomes necessary.* The name of the major chord beginning on "C" is the major chord of "C;" and the name of the minor chord beginning on "C" is the minor chord of "C." After the diminished chord has been taught and named in the same way, the pupil should practise all the chords in the major scale, in each and every key, giving to each its name; he should also analyze each chord, and learn the letters composing it; and he should finger all chords in one way. (A vital and elastic stroke from the shoulder may be obtained by imagining the hand to be a rubber ball, that falls upon the keys from a great height, and rebounds.)

The limits of this article will not permit the discussion of the different positions of chords, of chords of four or more notes, or of chord connections; but these subjects should be taught in progressive order by the objective method.

The benefits to be derived by combining a knowledge of keys and chords with the development of the ability to express through tones, can not be over estimated: first, the pupil never thinks of one key as

being harder than another, for he sees each key as a whole, and is equally familiar with each; second, he forms the habit of reading music by chords, instead of by single notes, and this extends even to the recognition at a glance of entire measures or phrases, when those measures or phrases have a single harmonic foundation; and third, he becomes so familiar with the fingering of the scale in all keys that simple runs in pieces are fingered correctly from force of habit, and — as he has used a very simple system of fingering in practising all chords, in all positions, and in all keys — whenever he meets with chords, broken chords, arpeggios, or portions of chords, the right fingers instinctively drop into their places; and he is thus able to concentrate his mind upon the thought to be expressed, and may remain wholly unconscious of the physical agents through which the expression of that thought is flowing.

It takes many weeks for a pupil to complete the work outlined in this article, and the knowledge he gains while covering this ground must be practically applied to the rendition of good music at every step of the way. As soon as he knows the major scale, and the chords with their names in the key of "C," he should go to work upon a piece in that key, containing those chords; and he should be taught to read it by chords, and not by single notes. The piece itself should be the embodiment of cheerfulness and animation, and the "Evolution of Expression" in piano playing should begin then and there, in an endeavor to impart to others the emotions awakened in the pupil by the concepts which have been brought into the presence of his mind.

^{*}Any harmonic formation may be considered as a pact of the whole realm of tone, and as standing in a certain definite relation to it, in which case the "effect" produced by the harmony—being determined by its relation to the whole, or in other words, by the pitch, upon which the harmony is based — changes with every change of pitch; but

the mind has also the power to consider that harmony as a whole in itself, in which case the "effect"—being determined by the relation existing between the individual tones composing the harmony—is constant, and may be recognized upon any pitch. Since the words "octave," "major scale," "major chord," etc., name effects produced by the relation that individual tones bear to one another without reference to the pitch upon which these harmonic formations are constructed, there is "in effect" but one octave, one major scale, one major chord, etc.; and when the term "major scale of C," for example, is used, the words "major scale" name the effect produced, while the letter "C" shows merely the relative position of that effect in the realm of tone.

THE LAW OF POWER IN ORATORY.

An Extract from a Lecture by Pres. Emerson.

This is an age of competition. It enters into all pursuits, into all kinds of business, into all kinds of professions, the teaching of oratory not excepted. This competition is not new; it has always existed among men, among systems, and among professions; but there is something better than competition, and that is affirmation of valuable truth. When men apprehend that work which affirms is the most valuable, and that man does not gain by breaking down his brother man, even business will be carried on upon a different basis. It is said that competition is the life of trade. There is coming a time when it will not be the life of trade; when competition will not even be in the thought of business men. They will forget the present idea: that another must be crushed before they can run their course.

If I were preaching a sermon to-day, I would take the text, "I will make you fishers of men;" because it is of the utmost importance that every student, early in his course of study, should understand that he must influence other minds. understand that there is no stereotyped way, no prescribed way for him to move, to look, or to sound words. The pupil will find that he must deal with the minds of others in a way to influence their thinking, their emotions, their actions.

Perhaps one is an artist. What substance is he to work upon! If he is a sculptor, stone is the material upon which

he works. What is the first thing the master sets before his pupil? Notice negatively, what he does not do. does not say, "You have come here to learn to be a sculptor, so I will first teach you all about the tools and materials." No. He puts the real stone before him, and the pupil chips away upon that stone under the master's direction. The pupil deals at once with the substance upon which he is to work all his life. So in teaching oratory, the pupil must be set to work upon the material with which he is always to work. It is not marble nor canvas, but man. The pupil must prepare himself at once to enter the field of doing something with the minds of others. An audience must be furnished him, for the pupil cannot be taught alone, with an imaginary audience. A young minister once said he thought he could practice in that way, so he put twenty cabbage heads into a room and talked to them, imagining they were human heads. Finally, after practicing a good while before the cabbage heads, he ventured to go before an audience. He found only one cabbage head there. We leave you to infer whose that Speaking before an audience was a new field, and he had to develop his powers under that pressure. Christ had called upon this minister to move men toward Him, and that was a different thing from talking to cabbage heads. The student of oratory must have an audience before him at the beginning, so he can work upon that audience. must speak to the audience just as they are, and influence their minds along certain lines. First, he must have the attention of his audience toward his subject, not toward himself. If they are interested in the speaker alone, they will not be interested long. Ralph Waldo Emerson has said, "The soul knows only the soul."

I have heard of speakers using many tricks to gain people's attention. A reader

once said to an eminent French author: "I should like to have you hear me read, and see how I gain the attention of my audience. First, I walk down upon the platform, and look around in a way to suggest that something is coming. Then I stand before my audience, and smile. As yet I say nothing. Then I stretch forth my arm as if I were about to say something, and take it back. I step back a little, then I go forward, again stretch forth my hand, then smile, then look serious. Now I have their attention and I can read." Well! this is perhaps an extreme illustration of what I mean by The human soul sees through all tricks, and heeds none of them. is effective but the power of truth in living forms. There may be tricks in getting attention to yourself, but the result will be the audience will soon discover that you are a trickster, and their interest will cease. Young men sometimes notice that orators have an individual manner. and think that is the secret of their success. Perhaps that manner is a positive hindrance to the orator, and he succeeds in spite of it and not because of it. The young man imitates the manner of the orator and wonders why he does not suc-

What is the first thing for an orator to do? To direct the attention of the audience to his subject, not to himself. Shakespeare understood this well, when describing the immediate results of Antony's speech at the funeral of Cæsar. Brutus, the eloquent man, has spoken, has dealt in splendid platitudes, has made murder honorable in the minds of the people. The minds of the mob are on Brutus; but Antony is a cunning fox, and he is determined to turn the minds of the mob in another direction. He knows Brutus's weak point, - that Brutus calls attention to Brutus, - and Antony virtually says, "I must not have them think of me. What am I in the eyes of these Romans in comparison with Brutus? I must take all thoughts of myself away from this concourse of people, and put something else before them." So he says, "I am no orator as Brutus is. You all know me to be a plain, blunt man. I am come here to speak about my friend; not as an orator." He gets their attention upon Cæsar, by accounts of him, telling what he did at various times. He takes off Cæsar's mantle, and shows that to them. He steps to the bier and shows them the dead body of Cæsar. He does not allow the mob to think of anything but Cæsar.

. So we see the first point in oratory is attention. The next is retention. Antony must retain their interest in his subject, Cæsar. Then he must extend their minds in the same direction, until — if you could look into the minds of that mob you would see but one thing. At first they saw that one object together with many others, but this manipulating Antony keeps at work upon their minds, until at last he wipes out all record of everything; memory itself is gone; they actually see nothing but Cæsar. Cæsar grows before their minds until he fills the horizon of their souls. He has first drawn their attention; second, he has retained it; and third, he extends Now he watches that extension. When the mind has been absolutely filled with an object, the emotions follow that object, for such is the law of nature. When this thought of Cæsar has controlled all the emotions of the people, until their very beings are filled, what will follow next? Antony had determined in his own mind what should come next. He is not there to entertain his audience, nor to make them think Antony is a great speaker; but to make them do something voluntarily on their own part. He will not take any responsibility for their acts; he will make their acts voluntary; for when a person's mind is filled to the utmost with a certain thought, he is obliged to act. One could not obey any general, and act with that quickness and concentration which he would show when acting from the impulse of his own mind. All great generals have tried to obey this law in commanding their soldiers. Cæsar did it. Napoleon did it. Antony intends to destroy the homes of those who destroyed Cæsar, but he does not intend to have the mob suspect his purpose. He wishes them to go forth, to slay and burn; he wishes nothing else than that discord shall reign. What does he do? Keeps Cæsar before them, until they see nothing else.

We have the three points, - attention, retention, and extension. What will follow next? Those who have given attention to a subject; have retained it; have extended it in their minds, until it becomes widely associated; will then act. It is a law of the mind. It is wonderful in studying Antony's speech, and taking all the circumstances into consideration, how you will get at the very secret of oratory, as Shakespeare saw it. He perceived the thing itself, this wonderful Shakespeare, and presents it dramatically, so that all can see the power of oratory. The people to whom Antony spoke acted in obedience to his will. How interesting it is to watch the expression of that invisible power of the mind, always under the control of law! We say that certain minds are lawless, and in the sense we use the word it is true. But speaking absolutely, all minds are under the control of law. Even the insane mind is under the control of law, for disease itself has its laws.

If you study the great speeches of Demosthenes, and Cicero,—and if you have not studied them, I hope you will make them a life study,—you will find they did not write out their speeches in detail, and then read them. They thor-

oughly prepared the points of their discourse, and put them into literary form, as they now appear, after delivering them. Let us consider the greatest speech of Demosthenes, "The Crown." Demosthenes had been crowned with a crown of honor, but such was the custom and the peculiar laws of Athens that it was considered a violation of the law to receive such a crown, and Demosthenes must suffer death because of it. Lawvers say, "He that pleadeth his own case hath a fool for a client;" but Demosthenes went before the judges, and plead for his life, - and with what result! What a wonderful piece of rhetoric that oration is! How classical, how polished! What a model of obedience to the laws of rhetoric and composition! Now let us imagine Demosthenes as he was preparing the oration. Did he say, "What a beautiful sentence! It will convey my thoughts in such a shining vessel, I will put that in. Now this one will entertain the audience, so I will put that in; this oration, I imagine, will go down the centuries; the time will come, two thousand years hence, when the great schools of the world will study my speech. How they will admire it!" Did any of these thoughts come into his mind? You say "Absurd!" What did come into his mind? This: "I must control those judges or my life pays the forfeit; I must make them believe that I have not violated the laws of Athens in receiving the crown; I must make them believe that I deserved even more; I must convince them that the accusation against me is unjust; that it is a conspiracy." First, he tries to get the attention of the judges to his subject by being impersonal. He presents his thought; gains their attention, retains it, and extends his subject, until the judges exonerate him, and stand ready to bestow new honors upon him. When Philip of Macedon was marching upon Athens, did Demosthenes consider what words he should use to convince the Athenians that they had the right and power to stand against that monarch?

We find that Cicero, though not so great an orator as Demosthenes, had to some extent the same power in influencing men. Men must be ruled. Orators must be kings. They must be able to say to one, "Go," and he goeth; and to another "Come," and he cometh. All men must wait upon the orator's words, and act as he wishes them to act. The orator rules those who sit upon thrones. He is the king of kings. When Wendell Phillips was invited to go to Congress, to represent the party then in power, he said: "No. I can have more influence at home. It is the people who rule, and if I can stir their minds, I am doing a greater work for freedom than if I were shut up in the halls of Congress." What is the secret of the orator becoming a ruler? Oh! that is the point. What is it? The orator must be the servant of servants. We want to have a drill in which we shall engage every day, to train our minds to that end. This is why we say it must, first of all, be the object of the teacher, and the pupil, to help the class. Young men and women look upon schools and colleges as places where they may learn to help themselves. How is this end best secured? By helping others. In this institution you will help yourself, but indirectly. This is the supreme law of growth. All are compelled to serve others: if willingly, they become great; if unwillingly, they are nevertheless made to serve. "He maketh even the wrath of man to praise him." Think of that! No man need think the laws of truth, of right, of love, are weak, any more than the mighty sun in the heavens is weak. There is a benificent tide moving through the universe. Do you move with this tide, this omnipotent sweeping tide? As students

of oratory, you must take into consideration these laws. You have been here two weeks; the teachers have not asked you to use a better voice, while you were reading. No one has asked you to stand straighter, or bend more, or move your arms in gesture; but you have been asked to move your audience toward the subject. In this way you are forgetting yourself. You come upon this platform before two hundred people, perhaps you have not spoken in public before, yet you seem to forget all about yourself. Perhaps you have all your stage fright before you come up here. Well! you have a right to that. You come upon the platform and charge upon this audience in self-forgetfulness. If I had said to you, "Now forget yourself," that would have been the one thing you would have remembered. I ask you to remember somebody else.

If it were not for these natural laws of the mind, there would be no place for oratory in this world. We are to find out what these laws are and work toward them. Many good souls have misunderstood the work of this college. They say, "Well!"—when it is summed up,—"if anybody can think well and show great enthusiasm, he is a good speaker." Do I criticise these people? No. God bless them; they speak the best they can see. I do not ask that person to say anything different, until he comes here; for when he comes, and gets to work, he will see differently.

* * *

I am speaking of the laws that touch you who are full of aspiration; you who desire to be the best and noblest you can be. If that is your desire, you must enter the service of benevolence. If you are to be the healthiest you can be, you must be healthy for others; if you are to be the noblest you can be, you must be noble for others; if you are to be the happiest you can be, you must he happy

for others. Oratory is power delegated to man for influencing others for good, and anything below that is not oratory.

At this college you have started upon this higher plane of life. Will you succeed? What is success? I will not sentimentalize. You cannot convince a great business man of New England that anything is a success unless you can count that success in dollars and cents. Some one has said you cannot convince an Englishman that anything is good unless it is good to eat. Whether that is true or not is a question; but in New England, getting paid well is success. The students who work here three years under this banner of beneficence are the most independent class of persons on the earth - not in their feelings, but in reality. If thoroughly qualified, they go out wherever men and women are, and succeed financially. What is the secret of this? They have something that everybody needs. It was once said of an eminent educator: "If Mr. B -- should go on the top of Mount Washington and hang up his hat, he would have five hundred students in five years." Our students have work enough, paying work, too; the calls come faster than they can attend to. The secret of it is they have the spirit of serving, and the means of serving. Can you succeed in professional life? Fit yourself, and success is sure.

The wheels of progress roll over those who will not help. The scientist talks of the survival of the fittest. The animal survives by virtue of his strength. On the human plane the same law is manifest, but it is elevated. The survival of the fittest! How do men survive? By being fitted to do others good. He who is not fitted to do men good is crushed, or compelled to crawl out of the way and die. The way is before us, the road is open; those who will not serve fall by the way-side, while onward marches the helper.

RELATION OF TONE TO FEELING.

BY PRESIDENT EMERSON.

It is astonishing how much money and how many hours of labor are devoted by us to the purpose of looking well. There are two reasons, perhaps, for this. first comes from our sense of the fitness of things; we are impressed with the beauty of nature and like to be in harmony with it. The second reason, which is, perhaps, pre-eminent, is that we wish to impress others agreeably. natural, because people form an opinion of us by our appearance until they see something else by which to judge. When we think that all of this expenditure of time, strength, and money comes from the desire for looking well, is it not strange that we do not pay more attention to sounding well, since it is true that sounds affect us more than sight, and that people's minds and hearts are affected more by what they hear than by what they

If a person must be deprived of one of his senses, I have no doubt, at first thought, he would say, "Take my hearing, but leave me my sight." You will find, however, that a person, at the age of twenty-five, who was born blind is generally better educated than one who was born deaf, that is, if neither have had any special training. The eye senses the external world; the ear, the internal. How much the voice reveals! Think how the tender tones of motherhood are educating the child, how they are appealing to the secret springs of human nature - I might almost say divine nature! Some of the sweetest things in life are taught the child before he can understand language. Listen to the mother's lullaby! It may not be accurate in its tune, but the mother heart is expressing itself through tones, which awaken melody in the little one. Oh, the power of the human voice, when that voice is sincere, and when it is

poured forth from the heart! How imperceptibly tones affect us! They are constantly appealing to our feelings, through our feelings to our will, and thus developing our characters.

Say what we may, we are influenced by feeling. This is a law of human nature. While we cannot prevent being influenced by feeling or by the relation we sustain to certain objects, our wills give us the power to direct our minds toward whatsoever object or subject we wish to have influence us. It is true that you will become like the things your mind continually dwells upon. If a young man, who has committed a small crime, is in constant association with old criminals, their wrong doings become the object of his contemplation, until at length he becomes the personification of crime itself. On the other hand, let a youth associate with those who always place pure and beautiful thoughts before him, and his mind easily mounts upward, and the feelings aroused by his thoughts will govern him.

We perceive some truths through the sense of hearing which we never could perceive through sight alone. Musicians understand that the majority of people are affected more by tones than by words. For this reason the great composers have written much of their music for the orchestra. It is through this medium that musicians affect the feelings of the audiences not with words, but with tones. Every pitch of the voice and every quality of tone awakens some definite feeling in the hearer. Quality and pitch are naturally one and inseparable. There is a certain quality of tone which belongs to every pitch. It is a fundamental law of music,—that one pitch will awaken some emotion in the mind of the hearer that no other pitch can ever awaken. Were it not for this law no one could ever learn to sing, because singing is reproducing and expressing feeling which has been awakened by music. [President Emerson here struck a note on the piano, and, requesting the students to listen to the tone, in a few moments asked them to reproduce the pitch, using the syllable "Ah." This was done accurately.] The pitch which you gave was not held in your memory, but the feeling of that pitch was retained and you reproduced it.

Although all true vocal culture deals directly with mind and mental tones, and must be considered from within, still we wish to thoroughly understand the physiology of the vocal organs. As we look at a cast of the human head, we find there are four distinct chambers of resonance,the nares, mouth, pharynx, and trachea or windpipe. The sound which is resounded in each differs in accordance with the size and shape of the chamber. Each of these four chambers will resound to a pitch to which no other part of the vocal aperture will resound. The resonance from each chamber appeals to a feeling in the hearer to which no other resonance appeals; and it expresses a feeling in the speaker or singer that no other resonance expresses.

All our feelings seek expression; some - such as hatred, which is but affection in a perverted form - should never be expressed, but instead, should be transmuted into love. We are so constituted that people can play upon us through tones, just as a pianist plays upon a piano through touch. An endless variety of states of mind are possible to us. Play one tune and we are tranquil, and happy; play another and the war feeling is aroused in us; play another and a feeling which corresponds to that awakened by lofty mountains or by the boundless ocean is produced. A musician — using the word in its largest sense - has the power to move, control, and influence us. within his own soul he experiences the emotion which he would awaken in us, each tone of his voice becomes a finger,

touching the keys of our hearts. In this lies the secret of the power of the artist both in singing and speaking;— the ability to induce in himself such states of feeling as he desires to arouse in others. That feeling has the power to report itself through the vocal organism, and will certainly strike a secret key in the heart of the hearer which will control him for the time, at least. If you listen receptively to a singer, you are like a musical instrument which that artist plays upon.

A feeling of sublimity always comes from the contemplation of what is vast in nature. If a person, while contemplating this vastness, should speak, there would be something in his voice corresponding to that vastness, and if he continued to think on lofty subjects a mighty power to awaken the sense of the sublime in others would be developed in his vocal tones. While that person is contemplating the ocean, or a lofty range of mountains, if he should speak or sing, his voice would take a comparatively low pitch. The tone would be resounded in the trachea, because the mind will, of itself, give a tone which corresponds to immensity. Neither a range of mountains nor the heaving ocean make men scream. If a man, wishing to recite the poem by Coleridge "Mont Blanc before Sunrise," should say to himself, "Now I will recite this on a low pitch, because I have been taught that if I speak about a vast subject I must use a comparatively low pitch," he would be reciting from without, and those who heard him would not be moved, for he would cause no mountains to arise in their souls. If he contemplates the mountain itself, the activities of his mind will be awakened, and this will cause him to strike a low pitch, and his tones will show genuine feeling. If the thought takes the form of feeling, the expression will be true, because then that feeling comes from

within. That which comes from without, that which we try to copy, does not report our mental states.

How do we develop the perception of color? If you have a piece of goods the shade of which you wish to match, the only way it can be done is to find a shade which produces in you exactly the same feeling the other did. This is the only way color can be carried in the mind. When I struck that note upon the piano, that sound was not held in your intellect. It was not a memory, but a feeling associated with a particular sound, which was continued or reproduced.

No two different shades will produce the same feeling. That which is color without we think is color within the mind, but there it is a *feeling in color*.

Let us consider what parts of the vocal organism will respond to certain emotions. Suppose a person sees something which produces in his mind a sudden and violent impulse. What particular resonance chamber will resound it? The nares. This could be demonstrated in an instant, if a mouse should run suddenly into this audience room. I should hear a high pitch, because the impulse created within you would be violent and intense. You would not say in a deep tone of voice -"Behold a mouse!" People often ask in what tone of voice they should read the Scriptures? In what tone of voice! What activity of soul does the reading of a particular passage in Scripture produce? That is the question, for it is that feeling which determines the pitch.

The singing and the speaking voice are one so far as voice is concerned. It is voice in both cases. Good teaching for one is good teaching for the other. See Mont Blanc as it rises into the heavens; its broad base reaches out over the earth farther than you can see; it rises shoulder to shoulder with other mountains; then, towering, above them, its brow pierces

the clouds. You are inspired with a sense of sublimity, and if you speak of the mountain, I need not tell you not to scream. You cannot. On the other hand, if a snake or a mouse come suddenly upon you, if you say anything it will be upon a high pitch. We should educate the voice by inducing right states of mind, while using it. The vocal tube extends through the nares, pharynx, larynx, and trachea; no two points resound to the same pitch, and no two points in the scale express or appeal to the same feeling. Is it necessary, when I wish to give a low pitch with a large volume of tone, to lower the larynx? I will answer that by asking another question. anybody who did not know that he had a larynx ever give a low pitch by consciously determining to lower the larynx? Is it necessary in ascending the scale to consciously lift the larynx a little higher, with each tone? Did anybody who did not know the difference between the larvnx and the œsophagus ever ascend the scale? Hear yonder child going up and down the scale, before she knows what scales mean.

Some people may think that I do not advocate voice culture or vocal technique, but that I believe a person can sing if he only thinks and feels aright. I have never said any such thing. I do believe in developing technique, but it must be developed from within, and not from without. If the same intellectual application, perception and invention which has been devoted to the study of voice from a mechanical standpoint had been devoted to ascertaining what states of mind are required to sound every note of the scale, we should by this time have an infallible vocal technique. Why is it that ninetynine out of every hundred of the southern negroes can sing? It is because their feelings, as those of all southern nations, have been social. Singing is a social art; it is heart speaking to heart; inward life speaking to inward life. This power of moving the feelings of people is the power by which the world is governed. You may possess reason, but reason must be associated with feeling before it becomes effective.

Place a ball of iron, round and polished, in yonder gun; aim it at the enemy; do nothing more than this and the enemy stands firm. The result is different, however, when powder is put under that ball and the gun is fired. Was it the powder that destroyed the enemy? No, the powder was changed into mechanical force, and that mechanical force broke the opponent's rank. This same principle is true of thought. It must be energized by feeling before it can produce any effect. Some persons come to this institution that their voices may be cultivated; they say they do not care to learn to read, they simply want some lessons in voice culture. The only way you can cultivate your voice is from within, and you must begin this cultivation at the lowest rung in the ladder of development. Education means to draw out; therefore all proper education must be from within, out. There can be no education of the body in any of its parts or its manifestations except from within.

If there ever was an age of the world in which this needed to be said, it is to-day. Materialism has spread all over the civilized world, influencing the thoughts of men in religion and education; and although we make to ourselves no outward images to worship, yet there is a tendency to materialism, in religious matters, among the majority of people. The same thing may be observed in education; the mind, the spirit, is not believed in; but it is supposed that man learns everything through the senses, and that nothing comes from above. Formerly men believed in inspiration, but now that time has passed. I

admit that man is influenced by environment, but when I speak of environment, remember that man is not confined to material environment alone. Man's immediate environment is the spirit of the living God. Man learns not from without, but from within; not through sense merely, but through soul.

I see this desk, my senses are affected by it. There is a certain activity in me operating upon my nerves through the sense of sight. That activity is the result of vibrations of luminiferous ether acting upon the optic nerve. The study of nature leads the mind from the study of matter to the study of invisible force, which controls matter. The invisible is the real environment. "The letter killeth, the Spirit giveth life;" for it is life. If I should say that man is not touched by matter, but only by Spirit, it might seem, at first thought, untrue, but it is nevertheless true. Inspiration knew it a long time ago and said, "God is Spirit, and he that worships Him must worship Him in spirit and in truth." "In Him we live, and move, and have our being;" and to say that we live in Him is to say that we live in Spirit and not in matter. Matter is external to man and appears to him by means of his spirit. I know nothing except by means of my mind. These things lead us inward and upward.

ANIMATION.

JOSEPH SEARLE GAYLORD.

Animation is the term used in President Emerson's "Evolution of Expression" to indicate the first step in the development of artistic or oratorical expression.

This term is to be considered, not as the designation of an abstract idea, but rather as a name for a concrete condition and manifestation. In a broad sense whenever a person is freely expressing a strong impression he manifests animation. In

"Evolution of Expression" it is not so much the beginning of physical or mental life which is referred to, as that abundance of life and activity which comes with the expression of strong impressions which have been received through the reading [study] of selections from standard literature. This fullness must, of course, have had a small beginning and a growth must have brought the person to this condition of receptivity and expression. There is, therefore, considerable previous development implied in the one who is ready for the "first step." There is especially implied that the senses [seeing, hearing, etc., are trained to take vivid impressions easily and that the memory is skillful in retaining and recalling those impressions which have been received through the senses.

Looking forward this step is the way to all the others. It contains the germs which, in more developed form, constitute the succeeding steps.

Among the elements which enter prominently into this step may be noticed the following:

- 1. Attention.
- 2. Interest.
- 3. Impulse to express.
- 4. Expression.

Attention is directed towards a worthy object of thought and towards an audience. The interest is in the object of thought and in the audience. The impulse is to express the object of thought to the audience. The expression causes the audience to realize the object of thought in a way similar to that in which the speaker realizes it.

The objects of thought being, for the most part, furnished by selections from standard literature are, of course, held and renewed by imagination. There are three ways in which an object of thought may be brought into imagination and in

which attention may be directed to it as held in imagination:

- r. Accidentally, [In the course of ordinary events.]
- 2. Intentionally, [By a deliberate choice.]
- 3. Suggestively, [At the suggestion and with the help of another.]

The second and third of these ways are the more important in education. Intentional acquisition of objects of thought is the principal work of the student of oratory in his preparation for speaking. The pupil when speaking and the teacher when teaching act suggestively; the pupil in his relation to the audience and the teacher in relation to pupil and audience.

The student's attention is given in preparation principally to the objects of thought and in expression principally to the audience.

Interest in an object of thought comes naturally from attention to it and to an audience. Interest in an audience is awakened by attention to individuals in the audience. The impulse to express is natural to man. Man is so constituted that he has a natural tendency to communicate to others what interests him. Expression is the outcome of an unhindered impulse. This expression will be characterized by a certain abandonment coming from the speaker's confidence in his worthy object of thought and in his audience.

Animation is a general term which includes the condition of the speaker and also that of the audience. The speaker tries to animate the audience, physically and mentally. The teacher's aim is to animate both the speaker and the audience.

The application of this step is easily seen to be much broader than the work of reading and reciting. The powers used in this step are the first ones which are prominently used in all forms of education.

"THE RIVALS,"

ALICE WHITE DEVOL.

Hazlitt has said that "to read a good comedy is to keep the best company in the world. It is where the best things are said and the most amusing happen." This may be the reason why we are told that in the old days when managers announced an old-comedy revival, "the regular play goer used to retire within himself, and make ready for an intellectual treat." Old-comedy was considered the most important part of legitimate drama. If you should go farther and ask for a list of old comedies, the chances are that you would hear of "She Stoops to Conquer", "School for Scandal", "The Rivals", and one or two others. It is only those, which are lively and sprightly enough to amuse a modern audience in spite of their being over a hundred years old, that have earned the title of "old-comedies."

"The Rivals" is one of these halfdozen centenarians, and was first given at Covent Garden, Jan. 17, 1775, having been written in about two months. failed on its first and second presentation, owing to the fact that Sir Lucius O'Trigger was not properly impersonated. It was withdrawn, rewritten somewhat, and again presented, this time very successfully. This success was most timely, for Sheridan had married a beautiful singer, Miss Linley of Bath, two years before, and artists of the "good old days" found "pot-boilers" as necessary as those of to-day. It is said, "Sheridan himself had nothing, not even a serious education," without money, without profession he might well have been discouraged, had he not possessed in a large measure the Celtic "reaction against the despotism of fact." Gifted with a large and full confidence in himself, and a hereditary connection with the theatre, he determined to "live by his wits"-in other words write for the stage - and he was rewarded in this resolve by

finding himself famous at three and twenty. His comedies were comedies of society, the most amusing ever written, but merely comedies of society, exaggerated caricatures, such as "artists are wont to improvise in a drawing-room where they are intimate, about eleven o'clock in the evening."

Moore says, that "a comedy more than any other species of composition requires that knowledge of the world and human nature which experience alone can give." yet nearly all of the celebrated comedies of the Restoration period were productions of young men. William Congreve, whose well-bred ease is almost as remarkable as his brilliant wit, Sir John Vanburgh and George Farguhar can be so cited. These three writers gave the stamp to English Comedy from the Restoration to the time of Sheridan, but while their swift and sustained vivacity could ill conceal their indecency, Sheridan's wit, almost as brilliant and more epigrammatic than Congreve's, was not so prostituted. fact, however, that the comedies were the work of young men, may explain at once their force and failings. Lessing has said: "Who has nothing, can give nothing. A young man just entering upon the world himself cannot possibly know and depict the world." This, Matthews tells us, is exactly the weak point of second-class English Comedy. "It is brilliant, full of dash, carries itself bravely, but it does not show an exact knowledge, nor does it depict with precision." Lessing adds that "the greatest comic genius always shows itself empty and hollow in its youthful works." This may seem too severe a criticism, but a second thought will reveal its truth, in the sense in which Lessing meant it, for behind the glitter and sparkle of the comedies of this period, we feel a lack of depth, of the broader, richer knowledge of humanity, which Shakespeare presents, and which stamps them

with superficiality. Sheridan however, was born with the touch of the true dramatist. Dumas, (fils) says, "A dramatic author as he advances in life can acquire higher thoughts, develop a higher philosophy, and conceive and execute work of stronger tissue than when he began. In other words, the matter will be nobler and richer, but the mould is the same." He claims that the earliest plays of Moliere, Corneille and Racine were as well constructed as their last. On the other hand, Taine tells us that the "art of constructing plays is as capable of development as the art of clock-making," and that the farce-writer of to-day sees that the catastrophe of half Moliere's plays is ridiculous, and indeed many of them can produce better effects than he did. But, however this may be, Sheridan's comedies were certainly well made, for it is impossible to deny that however empty and hollow "The Rivals" may appear on critical inspection, it is a very extraordinary production for a young man of twenty-three, and its continued popularity confirms the opinion. The source of the talent and success of Sheridan lies in "his piquant style, and perfect machinery, pungency in all the words, and animation in all the scenes; a superabundance of wit, and marvels of ingenuity; over all this, a true physical activity."

The humor of "The Rivals" is found in a frank feeling for fun and appreciation of the incongruous, both of which are youthful qualities.

Professor Dorchester has given among the æsthetic elements of the novel,—but it is equally true of the drama where we see, rather than read, the depiction of human nature—apparent contradictions, a harmless contrast, mental incongruities as causes of hilarity. Novelty and rarity of character, as shown in the ludicrous and comical, are also amusing, but the characters must have unity throughout, be

uniformly amiable or ludicrous. Now this is certainly true in "The Rivals," where as Mr. Matthews says, "We have the bold outlines of Bob Acres and Mrs. Malaprop, personages having only a slight likeness to nature and not always consistent, but very strong in comic effect, and laughter-compelling. They are characters of great force, full of robust fun and able to stand by themselves in spite of any inartistic quality." Taine says, there is the "silly, pretentious Mrs. Malaprop," the "vacillating Mr. Acres," the "clumsy, cowardly servant," the "irascible brawling father," the "sentimental and romantic young lady," the touchy Irish duelist." "All this jogs and jostles on, without much order, amid the surprises of a twofold plot, by aid of expedients and rencontres, without the full and regular government of a dominating idea. vain one perceives it is a patchwork; the high spirit carries off everything; we laugh heartily; every single scene has its facetious and rapid movement; we forget that the clumsy valet makes remarks as witty as Sheridan himself, and that the irascible gentleman speaks as well as the most elegant writers." After all Sheridan had to live by his wit, and the more of himself he put into his characterizations the more brilliant the play. In comedy, consistence of character is not so important as distinctness of drawing, the attention of the spectator being taken away from the incongruities by the humor of the situation, and quickness of the dialogue. It is only on sober second thought that we remember that Mrs. Malaprop's mistakes are, as Whipple tells us, "too felicitously infelicitous to be natural." We accept her as she is. This blunder may be laid to Shakspeare's door also, if as someone has happily said, "Mrs. Malaprop is but Dogberry in petticoats." Mr. Sheridan's weakness was, that he sought, first of all theatrical effect, dramatic excellence being of secondary consideration. Again, to use Mr. Taine's words, for whose could be more pertinent and authoritative, "The playwright is the man of letters, he has taste, he appreciates the refinements of style to some extent, the worth of a new image, of a striking contrast, a well considered insinuation. He has a wonderful conversational wit, the art of arousing, and sustaining the attention, of being sharp, varied, of taking his hearer unawares, of throwing in a repartee, of setting folly in relief, of accumulating one after another, witticisms and happy phrases. He brought himself to perfection subsequently to his first play; writing and erasing, trying scenes, recasting, re-arranging. His desire was that nothing should arrest the interest, no improbability shock the spectator, that his comedy should glide on with the precision, certainty and uniformity of a good machine. He invented jests and replaced them by better; whetted his jokes and bound them up like a sheaf of arrows, and wrote at the bottom of the last page, "Finished thank God, - Amen." In ranking Sheridan among comedy writers he must be placed in the second class along with Congreve, and not with Shakespeare and Moliere.

The English stage is indebted to Sheridan for a new lease of life. A new school of critics had arisen with Steele, prescribing that comedy should be genteel and that it should eschew all ordinary treatment of human nature confining itself to sentiment in high life. This was a revolt from the coarseness of the early comedies of the Restoration farthered by Wycherly, in the first reaction against Puritanism. The new style was essentially worldly, and because so, super-refined, Fielding has a sly thrust at the fashion, and Goldsmith in "She Stoops to Conquer" gave genteel comedy its death blow. Sheridan tried to reconcile the sentimentalists, for they were a large faction, by the introduction of the characters of Julia and Falkland. Strange as it may seem to us, accustomed to hear the comedy with these characters omitted, they were the most favorably received where the play was first given, whilst Sir Antony, Bob Acres and Lydia were hardly tolerated. Sheridan cast upon English comedy, which day by day was being more and more forgotten, the radiance of a last success. After him it languished and failed.

In connection with Sheridan's characteristic willingness to borrow a part from another, and which induced a critic to say that he had "nothing of his own, and was barely able to cover his mental nakedness, with rags stolen everywhere," I quote from Mr. Branden Matthews who has carefully compared all of his alleged plagiarisms in the "Rivals," with the supposed original sources, and massing them together meets them with a general denial. He says, "I have compared Sheridan's characters with these so-called originals, and I confess that I can see very little likeness in any case, and no ground at all for a charge of plagiarism. It was not that Sheridan was above borrowing, but that in "The Rivals" he did not so borrow, or only to a trifling extent.

It has also been suggested that the plot of "The Rivals" was taken from his own courtship of Miss Linley. This is absurd, as the incidents of the comedy, do not, we are told, coincide with those of his biography; and it is, moreover, extremely unlikely that a man who was so sensitve as not to allow his wife to sing in public should drag the story of their courtship into a comedy. But it is probable that in the duel scene Sheridan profited by his own experience on the field of honor, and that also in the character of Falkland he sketched his own state of mind, during the long days of waiting, when he was desperately in love, married in fact, and saw little prospect of being able to have it publicly acknowledged. Often at this time did he disguise himself as a hackney coachman, to drive her to her father's home. The moral of the play evidently is, if a comedy can be said to have one, that on the world's great stage women rule. The Epilogue, as spoken by a lady says:—

"One moral's plain without more fuss,
Man's social happiness all rests on us.
Through all the drama, whether dammed or not,
Love guides the scene, and woman guides the plot."

NORMAL DEPARTMENT.

Fredric A. Metcalf, '89, Editor.

"Strike on the tinder ho!"

Why is there such a silence among our alumni? The Normal Department can be made very helpful if our graduates who are teaching will make it so. Some are teaching in Normal schools, many in colleges, others in High schools, and still others depend entirely on private classes. Each has had some experience that would light up the way for many others. Brevity is generally commendable. But a vacant silence does not become Emersonians. It is too brief by half.

An ever increasing number of our students are looking toward the public schools for positions. Those who have seen our principles applied to primary teaching have been thrilled with delight at the results. Give us control of a system of schools from the Primary to the High, and we would make them "The observ'd of all observers" - that is we would if we could. But the truth is that we are not yet prepared to enter boldly into the public school work. We lack first of all, a system of text books suited to the various grades. The "Evolution of Expression" does well for the High school. The "Step Ladder" seems to be suited to the next lower grade. But "there an end."

Shall we wait patiently till this work is laid out? No. Let us rather wait dili-

gently. Theory must take lessons of experience. Those who are pioneers in this field can hasten the coming of suitable books and make suggestions that will aid in editing them if they will record their experience in our columns. Some have met difficulties and have overcome them. Others have met obstacles insurmountable at present. Let both sides speak at once.

Contributed.

EXPERIENCES.

BY WILLIAM ATWATER.

The majority who read the Magazine are, or expect to be, teachers of our great art, and are therefore anxious to increase their supply of information; and we can be of help to each other by the interchange of thoughts and experiences. It is true that suggestions can not be made up before hand and doled out like so much medicine; and it is equally true that a suggestion offered by one teacher while perfectly correct in that instance may be entirely wrong in another. All suggestions depend for their value upon the teacher, the pupil, and the occasion.

But while all this is true, yet we are able from the experience of others to enlarge the resources from which we are to draw; and the greater the supply, the more successful will our work be. To those in the College great opportunities are afforded in watching Dr. Emerson teach, and no one can afford to allow one of these experiences to pass unnoticed.

Possibly a few instances which have occurred to me are worthy of repetition. A school teacher of middle age was in one of my classes. She had acquired a shy, misty or hazy voice; there was so much unvocalized breath that it made the voice quite impure. After studying her carefully I decided that the trouble could be overcome. I recalled a suggestion I had once heard Dr. Emerson make, and began to work with her to take everything out of

the voice. At the first suggestion there was a slight difference though hardly perceptible but I saw that I was on the right track so I followed the suggestion in various ways and at the end of five minutes she was speaking with her own voice and the mistiness had nearly all disappeared.

In another class was a lady troubled some what similarly. She made great effort and could not read more than three or four lines without being all out of breath. I gave her the last verse of "Good Bye Proud World." I presented it as being peaceful and calm, showing that there was no struggling, and in working thus she was able to read with less effort and did not get out of breath. She said to others that it was a perfect revelation to her.

This summer after a talk at a teacher's meeting I was called to account by a Superintendent for depreciating the value of imitation. I have since been impressed by this quotation from R. W. Emerson, "There is a time in every man's education, when he arrives at the conviction that envy is ignorance; that imitation is suicide" Others may find in it food for thought.

I remember this summer a popular preacher wished to take some lessons,—a man of culture and successful in the pulpit. I felt considerable apprehension as to whether I could give him anything of value, but I refreshed myself with principles which I thought would be of importance to him. The lesson was not only one but nearly two hours long and he was greatly interested.

Another case was that of a lady dentist of New York City, who holds an important position in one of the institutions there. After seeing and taking some of the work, she was the most interested and enthusiastic person, considering the length of time she had been in the work, that I have seen.

We should never be afraid to present these principles to the educated. Let us remember that the better educated the person the more cordially will our principles be received.

SOCIETIES.

SOUTHWICK LITERARY SOCIETY.

The three meetings for the term of the Southwick Literary Society have been rare treats for its members, and their friends.

At the first meeting, held Nov. 8, the following officers were elected: President, Prof. Charles W. Kidder; Vice-president, Miss Ethel A. Hornick; Secretary, Miss Rachel Axford; Treasurer, Mr. Chas. D. Rice. The literary program at this time was given by Mr. Marshall P. Darrach, of the Park Conservatory of Music, N. J., who rendered scenes from the "Merchant of Venice." Mr. Darrach was a stranger to most of his audience, but they appreciated his conscientious and pains-taking work.

The program of the second meeting was given by Mrs. Jessie Eldridge Southwick, and Mrs. Lola Purman Tripp, both of whom are too well known and too greatly beloved by those who read these lines to need words of comment from us.

The program of the third meeting, which was held Dec. 13, was given entirely by students of the College, and consisted of instrumental music by Miss Macy, songs by Miss Viola Campbell, and recitations by the Misses Humphrey, Whitcomb, Sherwood, and Ebert. Music is not a common accomplishment among our students and the talent of Miss Macy and Miss Campbell was highly appreciated.

The Society is well launched upon its year's work, the results each succeeding season showing that it is truly "its own excuse for being."

PERSONALS.

Brief notices for this column are always welcome.

Mrs. Alice DeVol has classes in English Literature, Physical Culture, and the Art of Reading at the Boston Conservatory of Music.

Mr. George Hasie is introducing the Emerson System of Physical Culture into the public schools of Waco, Texas. He has 4200 pupils and 62 teachers under his instruction.

Flora A. North, we regret to learn, has scarcely recovered from a long illness. She sends greeting to her teachers and classmates, and longs to be "in the best spot on this planet," the Emerson College of Oratory.

Miss Jennie Purves and Miss Gertrude McBrien, '96, gave many successful recitals during the summer months. Before returning to college Miss McBrien entertained a large and *elite* audience at Irvington, N. Y.

Miss Netty V. Burrows, of '96, delighted a large audience at her home in Deposit, N. Y., not only by her readings, but also by an artistically arranged tableaux, in which were represented famous figures, and groups from ancient Grecian statuary.

Miss Jennie Ray Ormsby writes of the Magazine: "I should be sorry indeed to be without it. I presume I am but voicing the sentiment of every teacher in the field. I am sure that were its helpful pages as dear to the heart of other Emerson pupils as they are to mine, they would gladly pay double the subscription price, rather than be without it."

A NEW ARGUMENT AGAINST CORSETS.

This is the shape of a woman's waist on which a corset tight is laced. The ribs deformed by being squeezed, press on the lungs till they're diseased. The heart is jammed and can not pump, the liver is a torpid lump; the stomach, crushed, can not digest; and in a mess are all compressed. Therefore this silly woman grows to be a beautiful mass of woes, but thinks she has a lovely shape, though hideous as a crippled ape.

a woman's
natural waist,
which crist never
yet disgraced. Inside it
is a mine of health. Outside,
of charms it has a wealth.
It is a thing of brauty
true, and a sweet joy
forever new. It
needs no artful
padding vile
or bustle big to
give it "style."
It's strong and solid,
plump and sound, and
hard to get one arm
around. Alas! If woman
only knew the mischief that
these cors ts do, they'd let
Dame Nature have her
way, and never try her
waist to "stay."

Plowman's Journal

Miss Edith Freeman was married Sept. 5, 1894, to Prof. Howard Evarts Weed of the Miss. Agricultural College. They are living on the Campus and would "consider it an honor to entertain any of the Emersonians who might drop in upon them."

Mrs. Sherman, '93, who is chairman of the literature section of the Cantabrigia Club of Cambridge, has a class of over fifty ladies of the Club, in Physical Culture and Shakespeare. They are very enthusiastic over the work and the results are very satisfactory.

Armstrong-Warren. On the 8th of August last (1894), in Holy Trinity church, Chatham, Ont., Rev. T. L. Armstrong, of Bayfield, Ont., (one of our former students) was married to Susan Fannie, eldest daughter of James Warren, Esq., barrister-at-law.

Miss Flora Sheldon, '95, is at present teaching the Emerson System of Physical Culture at her home in New York State. Miss Sheldon anticipates returning later to finish her course. She writes of the Magazine: "Of course I want the Magazine, I cannot get along without it, and I only wish that it came every week."

Mr. Shapleigh, '93, is teaching and lecturing on the "History and Theory of Music and Musical Composition," giving illustrations of the different "steps" from different authors.

Miss Anna L. Whitehead, '93, is teaching Physical Culture and Oratory, also Vocal Music, in the Academy at Lowville, N. Y. The principal of the school is much pleased with the Emerson System of Physical Culture and frequently commends it to the students.

Miss Katherine E. Oliver, after having had charge of the Department of Oratory, in Cornell College, Mt. Vernon, Iowa, has returned to the College for another year of study. Her dramatized version of "The Little Minister" which she read recently in Berkeley Hall, was thoroughly enjoyed by those present.

Miss Mattie J. Atkins has been very successful in her work. She has made several tours in the western and eastern parts of Colorado, giving an evening recently in the lecture course at Holyoke. Miss Atkins was instructor in physical and voice culture and oratory at the State Normal Institute at Fairplay, Colorado, last summer.

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As we go to press the large sale of tickets for the performances of "The Merchant of Venice" and of "Hamlet," previously mentioned in these columns, assures us of a material increase in our Library Fund, while the performance of the first mentioned play has proved artistically as pleasing as we could possibly have anticipated. It being too early to sum up the results definitely, we leave further mention for our next number.

We are glad to announce the *Arena* as now upon our list of Exchanges. The *Arena* stands among the first magazines of the day as a potent factor in the life of our country, and it is in line with its general spirit of progressiveness that it consents to the exchange with our smaller and local paper. We wish we could quote this month from many of its fine articles, but as we cannot, we call attention to the fact that copies of the magazine may be found upon the library table, where many of our students will be interested to turn.

"LIFE AND LIGHT FROM ABOVE."

The following sentiments concerning the above-named book speak for themselves.

"Another great light has burst out of the silent world of Thought to illumine the hither shore of human existence, in the form of a book by Rev. Solon Lauer, called most appropriately Life and Light from Above. Surely it is from above; for it speaks to the soul, and awakens spiritual courage, hope, faith and insight. It is my companion, and converses with my inmost thought. I feel that I can never lay it aside with the thought that I can get nothing more from it, for every time I read it (and I have already read a large portion of it many times) it seems more new, interesting, inspiring, helpful and profound than at first. It is one of the few books born for immortality. Mr. Lauer has laid the world, especially all persons of high thinking, under great obligation to him."

(From C. W. EMERSON, Pres. Emerson College of Oratory, Boston, Mass)

"I feel that never in the future can I be without the thoughts so fitly written from your soul's experiences. Each day do I read a passage, and find within it those thoughts and sentiments the contemplation of which leads one to the highest development. I have bought several copies to give to others, that they may partake with me of the soul-feast you have given to the world. I hope you may in some measure realize the good you have done me and others by your 'Life and Light From Above.'"

(From Susie R. Emerson, Emerson College of Oratory, Boston.) "Fresh, spontaneous, uttered from Divine Necessity, dropped from the heights of the soul to a world hungry for Beauty and Truth; every word a poem; every thought an inspiration; exalted, transcendent in style, it will live, because it meets the deepest demands of the human soul."

(From Anne Blalock,

Of the Faculty of the Emerson College of Oratory, Boston.)

"I have found a friend,—a friend that will always be by my side, comforting, cheering and inspiring me. That friend, Mr. Lauer, is your book. We have all been uplifted into the Spirit-world of Light and Truth and Reality. Your thought is profound, yet expressed in such simple forms a child might read and understand. Your book seems nothing less than an inspiration. You have done a great service for humanity in giving to the world 'Life and Light From Above.'"

(From Julia King,

Of the Faculty of the Emerson College of Oratory, Boston.)

Its pages are full of Beauty, Truth and Infinite Light. It is a fit Bible for all heavenward aspiring souls'.'

(From F. Nellie Karnan, Formerly of the Faculty of the Emerson College of Oratory.)

THE ADAPTABILITY OF THE COUPLES IN "THE MERCHANT OF VENICE."

A paper read before the Senior and Post-graduate classes. ${\rm BY\ LUCY\ D.\ PINNEY.}$

As the couples in "The Merchant of Venice" are so very newly married and have not yet been tried in the furnace of real life, we can only judge of their adaptability from their traits of character. That things go by contraries is certainly demonstrated in matrimony, for do we not see the tall and the short, the ugly and the pretty, the obese and the lean, the intellectual and the brainless trudging side by side in their life-journey?

How is this law of affinity from con-

trast shown in the case of Portia and Bassanio? She was "fair and fairer than that word," with golden, silken and abundant hair, a heritage, probably, from those northern people, that, at one time swept down through southern Europe.

We are told naught of Bassanio's personal appearance, save that he was the best deserving of a fair lady of all the men Nerissa's foolish eyes had ever looked upon, and we may therefore conclude that Bassanio, being a Venetian, had black hair and the rich complexion and dark, lustrous eyes of that sunny clime. He must have been of a jovial turn of mind, for, his very first question upon being introduced into the drama is, "When shall we laugh?"

Portia was humorous, enjoyed a practical joke, as evinced in the sport about the rings, but there was a vein of serious earnestness in whatever she said or did.

Bassanio was wasteful, negligent, unbusiness-like, when judged by our financial standard, but we must remember that the commercial atmosphere of Venice was decidedly different from that of enterprising Yankeedom or the progressive West, and that he was a fair representative of the young gallant of his age and country. Portia was thrifty, prompt, systematic, decisive.

To offset the weaknesses of Bassanio's nature, Portia had some of the foibles of the ordinary woman, for did she not tell the Prince of Morocco that, if her father had not limited her in her choice, he stood as fair as any comer she had looked on yet for her affection, then, when he fails to make the right choice, does she not exclaim — "A gentle riddance!"

Bassanio was a soldier; no doubt, bold and daring, while Portia was happiest in committing "her gentle spirit to be directed as from her lord, her governor, her king."

But Portia was "not solely led by nice

direction of a maiden's eyes," and did not select Bassanio for his external charms alone. In all her talk about her suitors, their mental qualifications are the test,

They had, also, much in common; were both well-born, were possessed of poetical imagination, keen intellect, a high sense of honor, and good common sense.

Their love partook of a certain glad earnestness that would render it enduring. Portia had a crown of dignity, sweetness, tenderness, buoyancy of spirit, youthful ardor and romantic feeling. Bassanio had a panoply of thoughtful, truthful manhood. Surely wealth and position with sympathetic soul-union is an ideal marriage.

Gratiano is a gay, jolly, adventurous fellow, who is equally at home philosophizing to Antonio, interesting himself in Lorenzo's love-affairs, following Bassanio's fortunes or ridiculing Shylock.

Nerrissa could not have dazzled Gratiano by her beauty, and she had something of the volubility of her husband, for he dubs her, in male attire, as "a little scrubbed boy, a prating boy," though, under the circumstances, there might have been method, on his part, in describing her as unattractive.

She seems to have had considerable penetration in discovering the avenue to Gratiano's heart, that "all things that are, are with more pleasure chased than enjoyed." in making him woo until he sweat again, and "swear till his very roof was dry" with oaths of love. She is ambitious to reflect something of her lady's manners and wisdom, and makes her choice of a husband depend upon the fate of her mistress. As a chosen and trusted companion of Portia, she must have had desirable qualities of head and heart.

Both Gratiano and Nerrisa protest that they are lovers, what we would call comfortable ones, being content with the commonplace. One whose opinion we revere says, "They are as well matched as the incomparable Portia and her magnificent and captivating lover."

We contemplate with delight the innocent girl and boy love of Lorenzo and Jessica. Lorenzo finds her in a home so dull that even Launcelot's coarse merriment robs it of some tediousness. She is one of those rare natures that is sometimes found so at odds with its surroundings. Though a daughter to Shylock's blood, she is not to his manners, and she longs to end this strife, become a Christian and a loving wife. The providence of the Tew leads her to furnish herself with gold and jewels, but she balances this fault, if so it can be called, with an exceptional virtue, the ability to praise another woman. Being wise, fair, and true, Lorenzo places her in his constant soul. We leave them bathed in moonlight, with the harmony of nature in their hearts.

The sacred precincts of home now shut them all from our gaze, yet we can but follow them with the hope that the noon and evening sky of their lives may be as thickly inlaid with "patines of bright gold" as the starry heaven which welcomed them to Belmont.

CAN WE JUDGE OF THE NATURE OF AN INDIVIDUAL BY HIS VOICE?

DR. JAMES R. COCKE.

Mr. President, Ladies and Gentlemen:

I feel honored again to be the guest of the students of the Emerson College of Oratory, and especially the guest of the Southwick Debating Club and the Athena. I shall endeavor to-night to enlarge, possibly, and amplify the beginning which I made here last April. I shall take as the title of my little talk to you to-night, "Can We Judge of the Nature of an Individual by His Voice?"

In order that I may make myself quite clear to you, I will ask you to go with me, in fancy, to a world which is doubtless new to you; we will for a short time explore this new world. I will not talk to you of its mountains, its forests, its grand scenery. In this strange land, the lips of the roseate morn never kiss the mountain tops; no noon-day sun ever rises in the heavens, no sunset glow paints the evening sky. In this world there is no light, hence no darkness; since darkness is but the counterpart of light. If you have never known light, you can never know darkness.

Let me describe this world in full to you. Suppose that the ground is covered with snow; if you were dwelling in that strange land, the snow would bring to you no color. The snow would feel icy cold to your hands, and yet it would not be white, it would not be black; it would seem to have no color. And had you never known the light, it would be impossible for you to find language in which to convey to the children of this land an idea of the whiteness of the snow. Bear this in mind first; then, in your study of this world of sound and touch to which I invite you, remember that the faces of those we know in this land are neither light nor dark. They do not exist except as they are touched. There are no loving smiles; there are no glances of love or hatred from different eyes. Faces and figures exist only to the sense of touch. The mountains do not exist for the children of this clime as they exist for you. You would not know of them as you do now, by looking off to where their peaks tower upward; you would know of them only by your feet, through the sensation of touch in climbing them.

If you are to understand the world of sound, you must, for the time, if possible, obliterate from your consciousness all of that world that you have ever known with your eyes. If you can do this, you can be the children of sound. If you can do it, you will appreciate the voice as you

never appreciated it before. Now first, to me, then, all that exists, exists for me as voice. The figures, the physiques of the men and women I have known and loved mean to me nothing. The voice is all - everything. It may ring with loving tenderness; it may be distant and cold; it may be musical, or not. It possesses in its individual notes its individuality, and reflects the soul within. what do you mean? you might ask. It is true that I can know my brother, or my father, or my mother, or my sister by the voice: but as I meet you as strangers tonight, if I am permitted to hear your voices, instantly the idea of your personality strikes me; that is varied by the musical pitch of the voice somewhat, and yet, independent of this, I like you or dislike you, tell your age, whether you are young or old, good or bad, intelligent or illiterate. A little more—I can judge whether you are generous or not, in certain cases. Now I claim no supernormal judgment. I have simply learned in this world of sound where there is no light nor darkness, to judge of men's souls as they are reflected in their voices. But what are these qualities? I have said you can judge of the emotions, the passions, moods, by the voice. You can judge of still more than these. You can approximate the age, in certain cases. It is modified by the conditions of life, or state of the vocal organs, by use or disuse, by training, and by many conditions that surround us. But above all these, no matter what the training may be, the man or woman reflects his or her soul in the voice.

Now, having considered this much, let us look back a little. We find the Greeks perhaps among the earliest to recognize the power of sound as a medium of expression of the human emotions. Far back in the early days of the Greek drama, we find that the parts were chanted or intoned, and later we find the voices of the actors particularly well trained. While sculpture and painting were developed to a high degree, still the Grecian musical scale was comparatively imperfect. It showed the great want of symmetry of The passions and the their minds. the human voice are emotions of ephemeral. "The word perishes in its utterance, dies in its birth, and can never again be restored to its full life, except under exactly the same circumstances the speaker the same, the hearer the same, their surroundings and state of mind the same, as they were when it was spoken; a recurrence which can never happen." The word which has been spoken can never have the same meaning again. It can never be reproduced. I can never again say to you, in exactly the same way, that which I do to-night. Each word has its meaning. It is either dead, or cold, or filled with passion, according to the soul of the speaker. This is what you must understand. Remember that were these words deprived of their consonants, you would have a succession of vowels. And yet you can form some idea of the feeling of the speaker even by these vowel sounds. You could form a mental picture of the idea of the speaker.

Now let us turn to the intellectual side. Does the voice show ignorance or intelligence? Yes, and also it can show the kind of ignorance, or kind of intelligence. I have made a study, quietly, of a great many men. I wish I could reproduce for you the voice of a Harvard Professor. He spoke with a peculiar rapidity. There was nothing inviting in the voice. You would feel that he lacked in emotion and warmth, though he had a magnificent command of the subject he had in hand. When he made his demonstrations, his words were clear. His voice carried the weight of conviction with it. It was no mere recital. Again, listen to the voice of the Director of this College. No man would believe that there was a voice which was the product of training. Dr. Emerson knows what he is doing. He not only knows it, but he loves it. The man who does not love his work, cannot do it. Now the man who studies the human voice must love the voice - and Dr. Emerson loves it and knows its power, and knowing its power does not misuse it. I have made studies of the voices of a number of pianoforte players. I have known, casually, a number of famous musicians. Now I shall surprise you when I tell you that their voices are effeminate, are uninteresting. Why? Because they learn to express with their fingers what other men express with their voice. If you were to listen to the voices of most of the eminent music teachers in Boston, men and women, you would find them distinctly devoid of expression, except that they are apt to be petulant, and exceedingly uninteresting. I wonder if you ever thought of that?

I once knew Brignoli, the tenor. I knew him well, quite well, a good many years ago. And in meeting him in private life, I was surprised to find his speaking voice very much lower than his singing voice. His voice was very pure, but he did not speak English at all accurately. His voice was a dramatic voice. What do I mean by this? Follow me closely — it is not possible for an actor to speak perfectly naturally. An actor always exaggerates his emotions. He always intensifies the part he is playing. An opera singer always intensifies the part he is singing. If he didn't, it would fall dull and uninteresting upon our ears. Let us turn our attention to the voices of the college professors. Their voices reflect much better their real feelings than do the voices of those who pay attention to it, They are not emotional and never exaggerate.

Let us now consider another voice, the voice of love. O how infinitely variable is this voice. Do you know, fellow-stu-

dents, there are ten or a dozen, at least, different conditions grouped under this one word, love? Did you ever listen to a mother when she tried to induce her little one to do something? I never knew a voice, however harsh, that did not become beautiful under the influence of mother love. Listen to the voice of a little child. It is musical. But even at the early year of five, I have been able to detect in the voice of the sick child irritability and also a longing affection for the one tending it. Listen to the voice of little brother, as he protects his younger sister. You find a curious tone in it, the tone of proud spirit, and young, beautiful love. Listen to the voice of the boy of fourteen. This is the least expressive period of the whole of the male voice. He cannot command it. Yet, elated with some success, or awakened to the beauties of young love, it becomes responsive, and expresses his emotion. The study of the human voice at this period of life is a very curious study. and if time is ever allowed me, I intend to make a written study of four or five hundred of these voices.

I heard a voice to-day that belonged to a boy of about fifteen. He was speaking to some young girl. It was pure, and fresh, and kindly. There was in it a feeling which we have to class as certain kind of love.

Again, take the voice of a young man of eighteen or nineteen. It has become fairly well settled. I might say that there is an element of shyness in it, and yet you see a totally different condition of things, which tells you that the possessor understands the problem of life better, and that the passion of love is better understood by him.

Take the typical voice of the man of twenty-five. His voice is full of hope, and yet it is tainted with disappointment. He begins to realize the deeper experiences of life, and alas! too often, even at this early age there is a certain element of disappointment in it.

Take the successful man of forty. Of all the sweet male voices, that of the average successful business man of forty is the pleasantest. How genial, how hearty, how warm! It is as cordial as a summer's day, and it is as sweet as the lark that soars in the heavens. He has won victories over all things, and yet realizes that there are more struggles still. It is grand. If it be the voice of a man morally pure, it is the sweetest music that I ever heard in my life.

Listen to the voice of the old man, and you will hear the peculiar sadness, that reminds you of the early autumn days. There is something peculiarly sad to me in your early autumn days, and I find a close analogy in the voice of the average successful man, as decay comes on. It is kindly, usually genial and warm, and yet there is something there that pains one, as you listen closely to it. You hear in his voice that he realizes that the major part of life is done. The effect is peculiar. I wish I could reproduce it, but I am not a good mimic. I will not try to reproduce it, but I will tell you that it varies according to circumstances. I have heard the voice of an old man when angry, go back thirty years. There was that element in it which no amount of time could ever banish. If I had not known his advanced age, I should have thought him a man of forty.

I would like to call your attention to one more side of this study of the voice. Did you ever listen to a man who was trying to get another to embark in some enterprise? I have; and that man's voice was a lie, the most effective example of a lie I ever heard. If he had been speaking in a foreign language, I would have known it just the same. It was fawning, it was whining, and yet there was a certain snakiness in it, an undertone, that made my

very blood thrill through my veins as I heard it. I knew the man was lying; yet he succeeded, in a measure, in deceiving his victim. I was told that the man was handsome, and the person whom he deceived was charmed with him. But if he could have known the man, through his voice, as I heard it, he would never have embarked with him in that business venture. And I am telling you the truth. You can ascertain it for yourselves.

I wish you students would try the experiment of getting together and reading, and watch each other's tones. Read something that does not particularly disturb you, and you will be surprised to see what tell-tale things your voices are. You will be very much surprised.

I have already said that the voice is altered materially by environment. Now, if I should call any one of you up here tonight and read your voice, I should embarrass you to a certain degree. If I should command any of you to talk, that would be the most effectual means of keeping you silent.

Suppose I ask you to call up the place where you live. Some room, with its furnishings, comes up before you; some spot that you have loved. But the voices? Oh, no. I doubt if there are two dozen persons in this room that could recall the mental picture produced by the voices of persons they have known. Can you recall the tones? Can you tell how they sounded in your ear? Can you not better call up a mental picture of some favorite room? Ah! you are to closely wedded to your eyes. They are deceitful things in certain ways. They do not always tell you the truth. You are liable many times to be misled by them. Not having them, I know their value. I know, alas! how much can be seen, and how much may be heard. I know what may be lost by not having them. There are also many enjoyments to be derived from sounds, if you will only learn not to depend too much upon the use of your eyes.

Let us consider the question of your voice as it affects your fellowmen. As students, you should fully realize to what extent your future depends upon your voices. As social factors, if you make use of your voices well, you can be agreeable. Let me take that back. If there is something in your soul to be expressed, your voice will express it truly.

I have been introduced to two or three students here this evening. I have my ideas as to their personalities. Now, ladies and gentlemen, I am going to begin to describe some of your characteristics by the voice, and I shall begin first with your president, whom I have not known, to my knowledge, until to-night. I have not read this gentleman's voice before, although I made a number of readings here last year.

MR. DUFFY.

In the first place, the speaking voice is very much younger than his reading voice. He possesses more than ordinary talent in his chosen profession; but his danger lies in his nervous system. It is the voice of a sensitive man. I should never like to hear him hissed upon the stage. The speaking voice is filled with kindness. It is a kind voice. He is not excessively self-assertive. He would be rather more than ordinarily affectionate. He is warm, and he is a man who would not have an exceedingly slow temper. (Laughter). That is my impression of your worthy President. (Cheers).

MISS MINCHIN.

This is rather a severe ordeal for a lady, especially for one who is somewhat timid. I wonder if there is any one here, who is not familiar with the variety, who would guess where she came from? The first time I heard the voice, I knew this lady was from the West. She is a Western girl. The voice is a little too warm for

the North Westerner. Now that is a very warm voice. If the young lady will pardon my suggestion that is not the piece I would give her to read. Her nature is bright and sunny. She has a mecurial temperament. She is either very much up or very much down. It is a variable nature. An exceedingly impressionable one. I do not know how much of an actress she is, but from her voice, I would give her something a little warmer than this selection for her to read.

PEOFESSOR METCALF CALLED FOR.

Some one called attention to his voice, and wished me to read it. (Professor Metcalf not present.)

MR. STOWE.

Before this gentleman reads at all, I want to state that his voice has been the most modified by his nature of any I have ever heard, and I will tell you about it after you have heard the voice for yourselves.

If I had met this gentleman on the street and talked with him, I should have taken him at once for a minister of the gospel. I should take it to be a trained voice. He, too, is a Western man, but I would judge it more, in his case, by the voice than by the accent. Now what is the difference between a Western and an Eastern voice? The Western voice is free. The people of the East talk with their mouths closed up. Their voices are not free; they do not bring their voices out. The Western people are more open and free. In Mr. Stowe's voice, the lower tones are best. It is the voice of a man with a peculiar sort of personality. It is a sympathetic voice, but with the sympathy goes a very large amount of caution. He would exercise rather more caution than the President of your society.

He is a man who would never reveal

his inner life. He could mask himself completely. The gentleman tells me that he has been urged to preach, so you see I am not alone in my idea of his abilities.

MISS EBERT.

There is the most in that voice of almost any voice I ever heard. (Cheers). Let me tell you what I should associate with the voice if I heard it on the stage. Please understand that I would have no object in harshly criticising on the one hand, or flattering on the other. If I were in a theatre and I heard her read, I should expect to see an expressive, strongly developed face; a great deal of power in expressing the tragedy. (Cheers). While her voice is thoroughly artistic, it is tragical naturally. It is unassuming. And I find great difficulty in getting at her voice. When she read I would not have known her voice. Her speaking and reading voice indicated two different people. When she spoke to me here, it was rather reserved, fully self-confident, quiet and showed practically nothing; when she read, it was warm, deep, rich, brilliant, and one which she has full mastery of. The intellect ought to have, and I believe does have, full control of her nature.

DR. KIDDER.

This gentleman makes a most astonishing statement, which I shall not endorse. He tells me that he is a maniac. He may look like one, but he does not talk like one. Now I will hear him read. (Cheers). I wonder how much of the real man you heard in his reading. I heard a good deal. When he first spoke with me, I took him to be an Eastern man, and he tells me that he is. It is a good voice, and in reading he used it so well, I was in doubt whether he had lived here a great deal, or whether he was a Western man. There is a large element of scepticism in his nature. He

is warm and kindly, but at the same time there is a certain holding back. There is a large fund of quiet humor. He sees a joke well. He is a man who would be, I should judge, a good worker. He would be a good student; he ought to be with that kind of a voice. His style of reading will develop rather the tragic style, the emotional. He has a strong character. He would be stubborn under some circumstances. And now I think the Doctor ought to have a chance to defend himself.

DR. KIDDER: I should be pleased to have you say more rather than less. Some of the audience seemed surprised when you said I was naturally sceptical, and yet I want to say that Dr. Cocke is entirely correct, so far as the natural bent of my mind is concerned. Now, most of you know many things that he has not told you. You know that I profess, and I know sincerely, to be a Christian, but the time was when I was so bitter against the religion of Christ that I went by the name of "The Infidel." I presume that I am as stubborn as anybody has a right to be, and perhaps more so. I hope, sir, that I have not embarrassed you so but that you can do full justice to the next victim.

MISS BEAL.

Now I may be misled in regard to this voice. It is a little difficult to get it when she speaks. It is the voice of a delicately poised temperament. I speak of it now so you may observe it after she reads. It does not show as much of her nature as it might. It is very kindly and very sympathetic. She also has, I think, a very slight cold. That piece was very aptly chosen. It is exactly suited to her style of reading. I wish I could tell you just what I mean in regard to this lady. It is hard to do. How shall I put it? Now I will tell you — there is a voice by what it does not say tells a great deal more than by what

it does say. There is an element of sadness in it, a tendency towards sadness. It is a domestic type of voice. You never would take her to be a professional actress. I would like that person for a friend. is a loval, true, kindly voice. It is the voice of an artist. A delicately poised nature, which would be subject to depression; you hear it in every tone of her voice. One feels as though she had suffered in some way, mentally, that there has been sorrow in her life. It is a young voice, and yet there is experience in it. There is a good deal of reserve there. She says she is always taken for a Southerner, but she is not one. Will you please pronounce f-i-r-s-t, and w-o-r-l-d? is the type of voice you hear in New York, and sometimes in New Orleans, but not often in the latter city. The voice is a warm, Southern voice, and with that accent, I took her to be a Southerner.

Mr. Hood.

This young man has the type of Scottish-American voice. It is sad; a little determined; reserved, at the same time positive. It is the voice that I often hear among men who do clerical work. says that he has done a good deal of writing. His general speech is not that of an Englishman. His mother was French, and is from the north of England. Now the north of England voices that I have heard are not like this voice. I would like to know if there is any one present who would take that voice to be English? It certainly is not, to me. He is shrinking, reticent. He has to make an effort to speak in public. From the voice, I should not take him to be over twenty-two years of age. He says that he is seventeen. There is a good deal of quiet kindliness in his voice. Exceedingly reserved, and yet he is a man who could be much more stubborn than the gentleman from Maine, if he set out to be.

MISS SHERWOOD.

In what state did you tell me you were born? New York. Does anybody believe it. [Laughter.] She has lived in the West. I wish I could catch those words-New York. She brought her voice forward. How do you say "Goodnight?" She pronounced the vowel "i" a little in "e." You never find a Northener doing that thing. Now for the nature. It is an interesting voice. She is a person of very strong determination. She is a good student. She has not so much of a mercurial temperament as the lady whose voice I described a little while ago. She is a person who feels very strongly. She does not care for a large number of people. It is a self-confident voice, determined, and in a measure, satisfied.

MISS SHERWOOD READS.

Now that voice is not the same voice that spoke to me at all; that is, not the voice that told me she was from New York; not at all. That was a musical voice. If she were to put her mind on what she was doing, while she would not be stubborn, she would be hard to be turned.

Mr. Edwards.

This gentleman comes from the faraway West; but I told him so before he said he did. So we are agreed on that. It is a very peculiar voice. He is an intense man, a man who under the right circumstances, would prove that he was, and when he got angry would try to keep his temper under control; he would have a very intense temper, but would not give way to it easily. He could write a good deal better than he could lecture extempore. Those that he loves he would love very intensely. A man that a blow, a shock, a disappointment would tend to make very melancholy, stubborn, rebellious. A man reticent, strong willed,

sensitive; a man capable of very deep, violent emotion, possibly deep anger; a man who naturally is self-repressive and yet if misfortune came would be rebellious. He is a young man and therefore does not realize the force of all that I say, but his is a deep nature, and those are the dominating elements that I hear in that voice.

MISS WINTER.

Will you tell them where you are from? That is the voice of the very far South. After I describe the personality of this lady, I am going to call a person from the audience whom I brought here to-night to show you a type of voice. Miss Winter has naturally a voice that suggests sadness. It is a sad voice. It is a sensitive, impressionable voice. It is not the characteristic voice of a person whose physical and animal spirits are up to full tone. It is a voice that has depression in it, and it would make me think of physical depression. The nervous system is peculiarly delicate. It is a strange sort of sadness. She reads well, but the voice as she studies different types, will gain more flexibility. now speaks upon one or two notes, which intensifies that sadness. It is a peculiar combination of nervousness and sadness.

EVOLUTION OF EXPRESSION IN PIANO PLAYING.

ALBERT F. CONANT.

Let the warmth and light of the sun be poured upon a rose and a lily planted side by side; let moisture from the clouds and nourishment from the earth be shared equally by both plants: and although the environment surrounding them, and the forces acting upon them are precisely alike, the resultant manifestations, appearing in bud and flower, will differ. Substitute for the rose and lily the study of oratory and the study of music; bring to bear upon each study the emotional and

intellectual activities of an individual, and the manifestations of those activities in the one art will differ from those in the other. In adapting the Emerson College System of Evolution of Expression to piano playing, it became necessary to learn (1) how to induce right states of mind in the pupil, (2) what the manifestation of those mental states would be, and (3) what musical selections would tend to arouse the mental activities in natural and progressive order.

A three years' course at the Emerson College being required to learn how to induce right states of mind in the pupil, I will speak only of the criteria by which the piano teacher can judge of the progress made by his pupils, and will also give the name of a piano piece of medium difficulty to illustrate each step.

The mind studies any subject or object (1) as a whole: then it studies (2) the parts, (3) the service of the parts, (4) the relation of the parts.

The mind is one and indivisible. Its vigor, its feelings, its purposes, and its executive ability are the respective manifestations of its four great attributes, namely: - life, affection, will, and intelligence. In obedience to a universal law, all of these attributes enter into every act of the mind. The law is stated by Ralph Waldo Emerson in the words, "The true doctrine of omnipresence is, that God reappears, with all His parts, in every moss and cobweb. The value of the universe contrives to throw itself into every point. So do we put our life into every act." Although the attributes of the mind can not be separated in reality, each one can be thought of separately, and can also be combined in thought with any one of the other three. The development of all the mental powers is secured by leading the student through sixteen steps in the Evolution of Expression, wherein each mental attribute is trained singly, and in combination with every other. The sixteen steps follow one another in logical order, as follows:—

THE WHOLE.

- 1. Life in life.
- 2. Life in affection.
- 3. Life in will.
- 4. Life in intelligence.

THE PARTS.

- 5. Affection in affection.
- 6. Affection in life.
- 7. Affection in will.
- 8. Affection in intelligence.

SERVICE OF PARTS.

- 9. Will in will.
- 10. Will in life.
- II. Will in affection.
- 12. Will in intelligence.

RELATION OF PARTS.

- 13. Intelligence in intelligence.
- 14. Intelligence in life.
- 15. Intelligence in affection.
- 16. Intelligence in will.
- The manifestation of Life in Life, as it appears in the piano student, will be little more than an exhibition of a struggle, arising from the desire to impart something. Take for example "The Happy Farmer," by Schumann. The pupil will try to present concretely a robust, cheery personality, full of life and vigor, happy in the mere consciousness of existence. Obstacles will arise in the endeavor to express this; the pupil will strike many wrong notes, and they will check for an instant his flow of thought, and cause irregularity in the movement. In technical language, he will not "keep time;" but after every stumble, he will again try to concentrate his mind upon the thought, and will press enthusiastically on. The pupil is thus brought into vital relations with the keyboard through trying to bring others into vital relations with the composition.
- 2. Finding this work attractive, the student is drawn to it by his affections; and

as it is easy to keep the mind concentrated upon that which is enjoyable, Life in Affection renders the energy of the mind continuous. In the first step, the mind was prevented from expressing its thought adequately, not only by the clumsiness of the physical agents, but also by its own inability to quickly recognize the representations of chords and notes upon the printed page. In course of time it overcomes the latter difficulty, and acquires the power to move steadily on, regardless of obstacles; and this continuity of thought manifests itself in the ability to count steadily. The pupil still strikes wrong notes, but he "keeps time," counting strongly and smoothly from the beginning to the end of the piece. A beautiful illustration of this step is to be found in the "Prayer," which forms a part of the Chopin "Nocturne," Op. 37, No. 1.

Rhythm is found everywhere in nature, and is the flower of which continuity is the bud. The kitchen clock, if it ticks evenly, seems to tick louder one way than it does the other. A feeling of rhythm is occasioned by the hoof-beats of a horse, galloping over frozen ground. The occupant of a fast express train can not fail to note a similar effect produced by the swiftly revolving wheels. Niagara's roar is a distinctly accentuated combination of three triple pulsations. At sea, every third wave is larger than the other two, and every ninth wave is largest of all. There is something akin to rhythm in the flowing tide, which - as if obedient to a mighty impulse from the heart of ocean rushes in to fill the empty creeks and bays; then quietly ebbs away. There is something like an accent in the energy which each new risen sun imparts to daylight hours; and in the endless march of time, spring - with its renewal of life-giving forces — is the emphasis of the year.

3. Life in Will manifests itself in rhythm; or in other words, the will lays

an emphasis upon certain regularly recurring pulsations or "counts," the selection of which is determined by the feeling aroused by continuity of movement, and not by a merely intellectual division of the music into measures. (It was this feeling which first caused music to be so divided, when, about the year 1220, Franco of Cologne divided time into "triple" or perfect, and "duple" or imperfect measures. Previous to this, there had been continuity, but no rhythmical unit* The "History of Music," by Bonavia Hunt.

feeling of rhythm will be born as soon as the pupil acquires the ability to think steadily through a composition - never hastening and never delaying the movement: and the feeling will manifest itself in an accent upon the first count of every measure. The music teacher should never teach accent. Rhythm is not a knowledge that one note is loud and the next one soft; rhythm is a feeling. Teach the feeling, and judge of your success or failure, by noting the accent or the lack of it. Waltzes should be used in teaching this step, and there are none more rhythmical than the familiar "Les Sirenes," by Waldteufel.

4. It now remains for the student to emphasize the strictly intellectual activity in the presentation of a composition. It is the office of the intellect to see things as they are, so Life in Intelligence manifests itself in a careful consideration of details. This step includes (1) perfect accuracy in striking chords and notes, (2) an observance of those slurs which determine the "phrasing," and (3) the proper use of the pedal. These ends are to be obtained by concentrating the mind upon the attempt to present to others, in a perfectly clear atmosphere, the exact ideas of the composer. A little piece by Lichner, Op. 104, No. 3, called "Sunshine," requires the fulfilment of the demands made by this, and all the preceding steps.

THE WHOLE: — The whole may be studied in four aspects, and the student has thus far dealt with compositions as wholes. The selections which he has practised have been dominated by one central idea in each step, and sharply contrasted sentiments have been carefully avoided. In the expression of the central idea, the pupil has applied (1st step) all the concentrated energy possible to him: then, as affection gave continuity to his effort, there came, with the pleasure of doing, (2) the ability to move through the composition steadily: from that continuity of movement arose (3) a feeling of rhythm through the activity of the will, which chose to accent the first count of each measure: and from the intensified desire to reveal to others what he then saw and felt, there came (4) precision and clearness in the presentation of details.

5. The pupil who is presenting details has already entered upon the analysis of the composition. His intellectual scrutiny in the fourth step has resulted in the perception of distinctive parts; and each of these parts aroused a different emotion in his soul. The expression of these different emotions becomes possible through the awakening of that activity which has been called Affection in Affection. Under the influence of this activity, the pupil will unconsciously vary the elastic boldness, with which he has hitherto approached the key-board, by the employment of a more caressing touch; and he will also play some passages softer than others. Slight contrasts in quality and quantity of tone are the manifestations for which the teacher is now looking: and in teaching this step, he should select music which contains contrasted sentiments, as for example, the "Air de Ballet," No. 2, by Ludovic.

6. As the pupil put life into the whole in the first step, so he must now put life into each part. The result of concentrat-

ing his energy upon each part will appear in the manifestion of Affection in Life, wherein the contrasts become extreme. ranging from ff to pp. Not less excessive will be the contrasts in tone quality or "tone color." An excellent piece to use in teaching this step is the "Doll's Dream," by Oesten. A little girl is supposed to be rocking her doll to sleep in a cradle, after which, the sleep, the dream, the awakening, and the doll's dance are very vividly depicted. (The dream and the awakening especially offer a wide field for the imagination, as was recently shown by a number of pupils who studied the piece with me. One of them brought the following,-" The doll dreamt she was walking with her lover. By and by they had a dreadful quarrel, in the midst of which the cradle tipped over, and woke the doll up. She danced because she was so glad to find out that it was only a dream." It was very interesting to see how she brought out the tenderness of the lover, the violence of the quarrel, the bang when the cradle upset, and the joyfulness of the dance. As each pupil had a different story, each one gave a different interpretation to the dream, the awakening, etc., but each one portrayed vividly her own thought.)

7. In the sixth step, the pupil, going beyond the normal in presenting vital parts, exaggerated the contrasts: and peaceful or passionate, the expression of his thought approached a limit which was determined only by his power to feel intensely along that line of thought. In Affection in Will, an estimate of the true value of every thought is made, and the will gives to each (1) its appropriate quality of tone and (2) an emphasis commensurate with its intrinsic value. The manifestations of this activity appear in various tone colors, and in innumerable gradations of delicacy and force; and these - changing with every change of thought—express countless shades of meaning. An arrangement of several melodies from the opera "Il Trovatore," by Bellak, may be used in teaching this step.

8. In the first, second, and third steps, certain combinations of mental activities prepared the way for a clear presentation of the whole in the fourth step. In the fifth, sixth, and seven steps, other combinations of those same activities lead to the effective presentation of the parts in the eighth step. Sometimes this latter end is obtained by dwelling upon each chord or note a little longer than upon the preceding; again the effectiveness of a part may be enhanced by constantly increasing the momentum of an impetuous movement. These results are due to the activity of Affection in Intelligence, which takes just as much - or as little - time as is required to convey to the hearer the thought and the emotion; and which manifests itself in "ritards" and "accelerandos." Melodies from the opera of "Martha," as arranged for the piano by Krug, furnish illustrations for this step.

THE PARTS: — In the study of oratory, we learn that there are four forms of emphasis, - pitch, force, volume, and time. These emphases are also found in music. The significance of each phrase in a piece of music arises from its position in the realm of tone, and also from the relation which its individual tones bear to one another; or in other words, its significance depends upon both absolute and relative pitch. The accurate presentation of a thought-implying correctness of pitch, both absolute and relative - leads the pupil to differentiate it from every other, and enables him to present (5th step) distinctive parts: the introduction of life gives force to the presentation, and manifests itself in (6) vital, or sharplycontrasted parts: then the value of the thought - determined by the activity of the will—is shown, by giving to each part (7) the exact quality and volume of tone required: and when the intelligence tries to make each part effective, (8) the time, which is taken in presenting the thought, becomes a potent factor, as the performer retards or accelerates the movement.

Strong, valuable, and effective as the parts may be, their existence is justified only by the service they render to the whole. As in a ship, the ropes, sails, and masts—though having different functions in themselves—all help to propel the vessel; so in a piece of music, the parts—though expressing different thoughts in themselves—all contribute to the ultimate purpose of the composition.

o. I have said that in the eighth step, the pupil tried to make each part effective. That led him directly to consider the use of the parts, and gave rise to two questions; (1) what parts serve the whole, and (2) what is the important thing in each part to present? In every composition, there are parts which contain complete melodic thoughts, and others which do not. Among the latter may be mentioned interludes, transition or connecting passages, middle movements, etc. ing comparatively little attention to these, Will in Will selects for special emphasis those parts which embody the thoughts to be expressed; and furthermore, in these parts, it seeks for the thoughts themselves, namely - the melodies. Then a careful analysis of the melodies reveals the existence of certain sub-divisions, which — for want of a better mode of expression - may be said to correspond to the subject and predicate of a sentence. (The "subject" may occur in such a position as to re-enforce the rhythmical feeling of the movement, or it may directly antagonize it, in which case the service it renders becomes especially emphatic.) Thus parts containing melodies serve the whole; in each

part, the melody is of more importance than the accompaniment; and the "subject" in each melody is its most significant note. In this step the pupil tries to discover and present (1) the parts containing melodies, and (2) the melodies themselves, allowing other parts meanwhile to become subordinate. The teacher should now select pieces in which the melodies do not lie immediately apparent upon the surface. Such an one is the "Melody in F," by Rubinstein, in which the thought is expressed through the alternate use of the thumbs, while chords, both above and below, form the accompaniment.

IO. Having found the melodies in a composition, the will now intensifies their service by imparting to them such energy as it possesses. Will in Life manifests itself in brilliant or vital service of the parts, and so in this step, the significance of the melodies is exaggerated, and they are made to stand out in bold relief against their accompaniments. Description of this step is very simple, but the acquisition of this discriminating energy is often a work of time. An excellent opportunity for cultivating it is offered to the student who tries to get acquainted with the "Knight of the Hobby Horse," from Schumann's "Kinderscenen."

tain elements, which not only fail to contribute anything to the thought, but which prove positively detrimental to its significance. The production of a hard, unsympathetic quality of tone is often the result of trying to force a thought upon the audience: on the other hand, clearness of thought sometimes vanishes under a "superabundance of too, too saccharine sentimentality," in the hands of a very emotional player: again, tones that sound heavy, dull, and oppressed—as if carrying a burden—are frequently heard when the pupil does not feel perfectly reposeful

in the performance of a brilliant passage. Anxiety has put lead into his fingers. Here then is the place to deal emphatically with idiosyncracies, or personal peculiarities in the thinking and playing of the pupil. The teacher should remove any mental eccentricities or physical mannerisms that call attention to the performer, by causing him to fix his mind more powerfully upon the exact thought to be expressed. When the mind contains nothing foreign to the purpose of the composition, audible manifestations of confused thinking, together with unnecessary movements of hand and arm will disappear. (The reason for not beginning this work earlier is obvious. A neatly trimmed hedge results from pruning the bushes after the shortest branches have reached the desired height: and the teacher, who refrains from personal criticism until the pupil's powers of expression have reached and passed the normal, can then apply the knife to exaggerated emotions, without endangering the development of those having less vigor.) The superfluous energy, which characterized the melodies in the tenth step, is now transmuted into beauty, through the modifying influence of Will in Affection. The employment of this activity results in a more attractive presentation of all the parts in general, and of the melodies in particular. Undesirable elements are eradicated, and the tones become (I) more significant, because of the clarified thought which they contain, and (2) more musical, because of their freedom from impurities. Of more technical difficulty than those previously spoken of, but of ethereal beauty, is another little piece by Schumann, called "The Bird as Prophet." No composition is better fitted to illustrate this step.

12. In the seventh step, quality and volume of tone were studied in their relation to parts. Now lifted to higher planes, beauty of tone is studied in the

eleventh step in the light of service; and a more lofty view of volume will be given in the twelfth step, in considering the true relative value of the parts. After subjecting these parts to refining influences, which bring them within the realm of good taste, the beauty of their service invites a still closer scrutiny; and in this contemplation the intellect discerns three truths. (1) Since each individual part possesses inherent qualities that differentiate it from every other, the service which it renders must be subject to the limitations imposed upon it by its own individuality; (2) some parts, not only possess more intrinsic value than others, but they are more serviceable in carrying out the ultimate purpose of the composition; and (3) the melodies which dominate serviceable parts may receive a vital and beautiful presentation, and yet in the matter of volume, be out of proportion to their accompaniments. Intelligence now determines the value of each part in comparison with that of others, and also establishes the relation which shall exist between melody and accompaniment. The will acting through the intelligence (1) brings the parts into prominence in the exact ratio of their serviceableness, and (2) enables every melody to approach the limit of its power to serve, by supporting it with a suitable and adequate, though unobtrusive Ethelbert Nevin has accompaniment. written a piece called "Narcissus," whose rendition demands the preservation of true values in the relations between parts, and also a very nice adjustment of accompaniment to melody.

(With reference to accompanying a vocalist—even when the pianist does not fully approve of the singer's conception, it is nevertheless his duty to accept her interpretation of the song, to recognize her dominant thought, and to quickly adapt himself to every change in her feeling. Without obtruding himself or his

performance, he must furnish at each and every instant, sufficient and appropriate support to the singer. If in the piano part, there should be a melody, which forms a sort of duet with the voice, the instrumental melody must stand in right relation to its accompaniment, while both serve the soloist. During interludes between the verses, the piano instantly becomes a solo instrument, and must be treated as such, though still rendering a truthful service to the vocalist's central All this requires a perfect relation of values; and absolute mastery of the twelfth step is therefore of supreme importance to him who aspires to accompany well.)

SERVICE OF PARTS: - Parts may serve the whole in four ways: and when purpose enters the mind, they are called upon to render logical, vital, beautiful, and truthful service. Harmonies which form the interludes, the accompaniments, etc., in a piece of music, enrich the sentiment; 'but melodies communicate, not only emotion, but also definite thoughts. The presentation of melodies is therefore of great importance, for although an artist may enjoy an ecstasy of emotion in the presence of his audience, unless he imparts to them clear and definite thoughts of sufficient import to justify his feeling, he will arouse in their minds little more than an amused curiosity.

In seeking for means to make the parts effective, the student sees the value of the melodies, and (9th step) the emphasis which the will now lays upon them is the logical service of the parts: then purpose summons all the energy of the mind, and (10) under this influence, the melodies leap into prominence, and render vital service: after that, the love of beauty inherent in every soul eliminates unnecessary elements in the tones, and (11) the melodies contribute a beautiful service: and finally, under the guidance of intellect,

which compares the service of one part with that of others, and also discerns the true relation of melody to accompaniment, the will (12) establishes an accurate scale of values between the parts, which thereupon become consecrated to truthful service.

RELATION OF THE STUDENT TO TECH-NIQUE: - In his relation to technique, the student rises through four planes of consciousness. When he begins the study of any art, he may be said (1) to be below consciousness: that is, he may know intellectually that every emotion of which the soul is capable can be expressed through the technique of that art, but having had no actual experience in thus expressing his emotions, he is unable to comprehend the full significance of such an assertion. As the subject unfolds, there comes to him with the apprehension of its universality, (2) the consciousness of his inability to realize the ideals which have now risen above his mental horizon. His discouragement is an encouraging sign; for it signifies that he has climbed sufficiently high upon the mount of perception to see truths that were hidden to him while in the valley. Through the growth of his ability to express, (3) he enters the realm of conscious power. By the constant exercise of that power, he is lifted to where he "receives the earliest rays of the rising sun of 'truth," and (4) the exaltation of spirit in which the truth is revealed to others, elevates him above consciousness of the means employed.

In its broadest sense, the word technique names everything through which emotional and intellectual activities are manifested. Through the action of the intellect, manifested first on its own plane, and then through life, affection, and will, the greatest of truths are revealed to artist and audience alike—truths which enter the mind through no tortuous channels, but which, being direct perceptions

of the intellect, put the soul into immediate communication with its Creator, the first twelve steps, certain more or less gratifying results have for many years been obtained through mechanical methods of instruction; but in the technique of the last four steps, genuine manifestations of the highest attributes of the soul have never appeared in response to conscious manipulation of the physical agents: and those teachers, who have led their pupils into the highest realms of art, have always done so by making direct appeals to the Development along these lines therefore must not be confined to the relation of the student to the piano alone. It must include the philosophy of right living, and be influential upon character and conduct.

13. All material, mental, and spiritual entities are emanations from God, and springing from the creative power of His will, they show perfection of detail and fitness for function. Through the possession of these common elements, all things are related to one another; and as the mind dwells upon the true relation of values in the preceding step, the intellect may be led to perceive this universal relationship. The soul is spell bound in the presence of the stupendous thought. It does not comprehend, it can only apprehend this truth. It despairs of expressing it, and as the mind follows the invisible path leading from one thought to another, its action is revealed in a pause, which is full of sig-In its direct application to music, there arises from contemplating the truthful service of the parts, a recognition that melodies, accompaniments, interludes, - "all are needed by each one;" and Intellect in Intellect expresses itself in silent thought, as the mind relates one melody to another (1) during the pause, which in music is technically called a "rest;" and (2) during the pause which occurs, either actually or suggestively, when the mind bridges with connecting incidents the span between two widely contrasted thoughts. In the eighth step, the pupil took time to make the parts effective; in this step he takes time to show their relation to one another. iltustrate, — A certain composition by Lichner pictures a lively "Gypsy Dance." The movement is interrupted by the music of a vesper service which begins in a distant cathedral; and as the quiet hymn steals through the open windows, and across the fields to where those rough men are merry-making, they stop their dance and stand with uncovered heads until the music ceases. I requested a pupil to try to hear the hymn, and to see in imagination its influence upon the gypsies, while playing the last few measures of the dance. During the pause between the two parts, she unconsciously suspended her hands in mid-air; then describing the arc of a circle, she moved them very slowly to the first chord of the hymn, while her face in response to the thought took on an expression as of listening to some far away melody, and the relation between the two thoughts was beautifully revealed. The Song without Words, known as "Consolation," by Mendelssohn, is a good example of the first kind of pause above mentioned, and the "Ophelia," by Nevin, illustrates the second.

14. Through his apprehension of the universal relationship of things, man perceives the inter-dependence of all departments of thought. He comes into a broader sympathy with his fellow man, and feels that a common humanity pervades all races and classes. He sees that all men are brothers, and that there is "not a valve anywhere in nature, but one blood rolls uninterruptedly, an endless circulation, through all men, as the water of the globe is all one sea, and truly seen its tide is one." He becomes gladly conscious that he individually is a part of this

great whole. He perceives that truth and goodness, like the light and warmth of the sun, are bestowed with Divine impartiality upon mankind: and that every man - in the ratio that he holds himself receptive may possess that which alone constitutes the truest wealth. He recognizes that that which belongs to a man gravitates toward him, and cannot be with-held from him. He is willing for others to receive; he is willing to share with them; he is willing to accept new truth from any source; his soul is filled with joy and his body with radiance. When such a man becomes a musician, he brings into the concert hall an atmosphere of magnanimity; and - seeming to say to the audience, "We possess all truth, all good in common"- he becomes the personification of their composite individuality, thinking their thoughts, feeling their emotions, and pleading their cause in tones. The manifestations of Intellect in Life appear in freedom and elasticity of tone. melodies have a penetrating quality; the tones, whether loud or soft, are freighted with no heavy elements; they seem to float in air, as if - being the pure expression of spiritual joy - they refuse to be borne to earth. An old Hebrew chant, "Kol Nidre," arranged for piano by E. D. Wagner, expresses this universal magnanimity.

15. Arising from a vitalized intelligence is the perception that the truest happiness is to be found in helping others to develope into higher planes of existence—physically, mentally, morally, and spiritually. Through the creative power of benevolence, man learns how to help others; and when his soul is dominated by *Intellect in Affection*, he becomes "one with universal power;" his benevolence extends from individuals to communities, from communities to classes, from classes, it expands to embrace the whole world, and—not a mere sentiment, but a practi-

cal working force—it helps men to help themselves. When manifested through music, benevolence gives an upward impulse to tones which received freedom and penetrative power in the preceding step; and they now not only float in space, but they seem to rise like incense.

"Such "tones" have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer."

In the fourteenth step, music revealed the existence of universal relationship to the audience. It became "A lamp unto their feet." In the fifteenth step it raises them into a purer atmosphere. "Lifted up, that it may draw all men" unto God. Such a piece of music is the Chopin Nocturne, Op. 37, No. 1. The opening movement describes the unquiet thoughts of a discontented soul, and is followed by a prayer (to which reference was made in the second step,) after which, the first movement is repeated, but how changed! All the rebellion has been transmuted into submission; all the doubt, into faith; all the hate, into love; all the restlessness, into the peace that passeth understanding.

16. "We are surrounded by a network of laws." These laws are immutable. Their action is continuous, not only in the world of matter, but throughout all mental and spiritual realms. To obey them is to float with the tide of Omnipotence; to disobey them is to defy the irresistible. With the birth of the creative power, there came the perception that man can best serve God by serving his fellow men. This perception - which in the affections was a benevolent impulse - becomes in the will a lofty purpose; and the intellect sees that the purpose can be carried out only by the exercise of the clear insight, the deep reverence, the trustful reliance, the exalted joy, and the moral strength of character, which are the legit-

imate fruits of an absolute submission to Divine Law. Through this obedience all friction disappears, the perceptive faculties receive new vigor, the affections are reorganized upon a spiritual plane, and an habitual choice of the right is the joyful manifestation of the will in freedom. The musician in this step comes into personal relations with pure truth; he receives it at first hand from its Source; he obeys it with complete self-surrender; and as "the soul is the perceiver as well as the revealer of truth," the audience accepts the revelation with the unquestioning faith due to intuitive perception—for "we know truth when we see it, as we know when we are awake that we are awake." The manifestation of this surrender to truth appears in the expansive quality of the tones. Strictly speaking, there is no up nor down in the material or spiritual kingdoms. All things diverge from, or converge to a centre. Under the influence of Intellect in Will, each tone seems to consist of a brilliant nucleus; and as perfume radiates from the rose, light from the sun, goodness, truth, and beauty from the Great Centre, so these waves of sound seem to expand in the form of a sphere, until the room, the hall, the building, the world, the universe, are filled with harmony. It is said that when Beethoven first learned of his approaching deafness, he composed the "Largo," which was inserted in the sonata, Op. 7. Like that other great musician, he sang in trustful obedience, "The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; thy rod and thy staff they comfort me. Surely goodness and mercy shall follow me all the days of my life: and I shall dwell in the house of the Lord forever:" and while he sang, into his soul

there came that other thought, "Peace I leave with you, my peace I give unto you: not as the world giveth, give I unto you. Let not your heart be troubled, neither let it be afraid."

RELATION OF PARTS: - Thus there are four ways in which the relation of parts is shown. As a direct result of truthful service, the parts (13th step) became grouped in philosophical relations to one another: with the recognition of universally related parts — for this is a development of soul, not of fingers - there arose in the student (14) a vital perception, which saw that magnanimous relations existed between the parts, and which manifested itself in conduct as well as in music: then (15) when universal love with its creative power was born in his soul, the parts assumed benevolent relations: and finally, when he himself became obedient to his spiritual perception, through the activity of the will in freedom, (16) the parts entered into obedient relations. Obedience gives such moral weight that its influence upon the beholder is immediate and also lasting. Obedience has no limitation: it reaches throughout eternity, and opens the door to ever ennding development in the individual. Obedience includes all that has preceded it, and rising into the perfect light, it leads the soul to render joyful, loving, and intelligent serivce to God.

VOCAL TECHNIQUE.

BY PRES. CHARLES WESLEY EMERSON.

Would you like to wander into any place where you could not consistently carry thoughts of God? Would you like an experience for one hour with which you could not associate your reverence for God? Would you like to take up any study into which you could not carry thoughts of God and could not feel that because of it you saw Him more clearly? I know what your answer would be.

Would you like to interpret any study in a way to push God farther away because of the revelations of that study? This is the danger in studying science. A superficial view of any science pushes God away from us; but a profound view brings God nearer, and makes us more conscious of His presence. When the superficial mind learns that the law of gravitation brings all bodies to a common centre, it says, "Now that this law is established, we have no need of God." The profound mind sees that the law of gravitation is but a name for the consistent way in which God's power acts. I remember when there were two classes of minds, which alike thought that the study of geology would dismiss God as the Creator of the earth. One was the superficial student of geology, and the other the superficial student of theology. To-day the great students of theology and geology think alike that the study of the history of this earth is the study of the finger-prints of Him who made it.

I wish in the study of oratory to carry your thoughts toward God. My two previous lectures, in which I aimed for the same point, have been introductions to a series of four which I wish to give on the technique of vocal culture. In the first one I said there were three distinct activities of mind, namely; intellect, will, and sensibility; that mind is one, and that all the minds in creation are but representatives of the Divine Mind - so far as their activities have as yet been developed; that mind in the animal shows the same characteristics as in man, so far as these three activities are concerned. That which distinguishes man as man is the potential power to combine and re-combine, in endless variety, these mental activities. The minds of the animals below man, seem to show some progress, but there is a point at which they stop in their development; their activities along certain lines may be intensified and even cultivated and polished, but the endless combinations that are possible in man are not discoverable in the animal. There is not even a hint of them potentially; and it is this potentiality, more than the actuality itself, that seems to draw the line between the animal and man. Man sees through his own mental development the Deity above him, and thus apprehends God, though he does not comprehend Him; because the mortal cannot comprehend the immortal, the finite cannot contain the infinite. The vast gulf between man and the animals below him has never been spanned by the hand of science.

I wish to bring to your minds with these thoughts a sense of tenderness and sympathy for the animals. I have no high appreciation for the philosophy which would try to elevate man by saying that the animal has no feeling, or which would try to show a reason for the infernal cruelty that is practised upon animals, by teaching that they do not feel as we do. If there is a sin that cries out against the human race, it is its treatment of the animals. I feel a loathing and abhorrence for any one who would try to excuse this cruelty by endeavoring to show that the animal does not think or feel. It may be asked, "If the animal has mind, will it exist in the next world?" That is speculation. Science knows nothing of that. Jesus Christ "brought life and immortality to light" for the human race. We see immortality for man in the light of His teachings, but that light has not shown us anything in regard to the future existence of animals. Let us leave this speculation while we study the two books that are open to us,—the book of nature and the Book of revelation. Science has never revealed to us the doctrine of immortality; science has never revealed to us that Divine Goodness rules the universe in a self-conscious Deity; but it has done much in helping to clear our minds of false ideas concerning God.

The doctrine of evolution is one of the latest, and if well understood, and if looked at from a sufficiently high point of view, is perhaps the grandest of all the doctrines which science has revealed. Darwin seemed to gather up all the learning of previous writers and of his time, and to it add his own sharp observations and reasoning. With his ability to group and classify observations, he formulated a theory which has recommended itself to all intelligent minds, so that to-day the doctrine of evolution is thoroughly established. The theory applied to organic being is substantially this: there is, potentially, in every organism a higher manifestation. Its evolution is secured by the relation of its organic tendency to its environment. In taking a limited or superficial view of the doctrine of evolution, man has looked at matter as being the only environment. It is this which makes us say that we live in an age which tends toward materialism. We are not aware of the extent to which this tendency biases and influences us in regard to religious and secular education. Those who have the most faith in God and His providence are scarcely conscious of how much they are affected by the prevailing thought that matter shapes and influences the development of individuals and the destiny of the human race. I wish you, as students, to take a broad and rational view of these things. If you will take a sufficiently high point of view, you will then be ready to do grateful homage to the apostles of this doctrine of evolution. If we recognize that the Spirit of God is our chief environment, the study of evolution is safe.

This view is suggested even by the study of physical science itself. Science, in its analysis of matter, ascertains that it is divisible into molecules, and that it does not act as a solid mass. Each molecule has a sphere of its own, in which it acts separately, and, in a certain sense, independently of the other molecules. Science goes a step farther, and says that the molecules are each composed of atoms, and that each atom has a sphere of its own. We say this desk is a solid piece of black walnut; but it is composed of molecules, and each molecule has the power of vibrating as certainly as the pendulum of a clock vibrates. You say, "The pendulum of a clock has room to vibrate." This is equally true of each molecule; it has room to vibrate without interfering with other molecules or preventing them from vibrating. Neither the molecules nor the atoms are in solid contact with each other.

At one time a great scientist made a mathematical estimate of what the size of the earth would be were it made absolutely solid. He estimated that if the molecules could be brought together, they and their atoms being made absolutely compact, the earth, now about 8,000 miles in diameter and about 25,000 miles in circumference, would be reduced to one cubic inch. Just think of that a moment. What prevents them from becoming compact, and the earth thus becoming absolutely solid?

It is said there is a force in matter which repels atom from atom and molecule from molecule. When the law of attraction draws them together, this force prevents them from coming into absolute contact with each other. We may see an illustration of this when looking at old ocean, under the power of the east wind. The surf rises;—in the distance it looks like battalions of men, with white caps, marching with fatal purpose toward the shore. What shall stay them? No hand is visible; but see—they stop. On rushes, just as furiously, young waves which have not had the experience of

older ones. They surge toward the beach, and there bow to Him who "holds the deep in the hollow of His hand," and has said unto it, "Thus far shalt thou go, and no farther." The same power is around each molecule of matter. All the molecules that compose a certain substance are rushing toward each other; but as they approach, a sacred circle is drawn around each, and pass this circle they cannot. Each molecule is circumscribed. circumscribed it? The flat of the Almighty! Imagine this earth brought into a cubic inch! Imagine the same thing of the other planets! If they could rush together and become compacted into one solid substance, the universe itself would cease to display the splendor of God's mind.

Therefore this very revelation of science points to the silent sea of Thought, which encloses every molecular island. What is this silent sea of Thought, but the Mind of God! If it surrounds every molecule, does it not surround the human soul? Was I unscientific when I said, in the language of Scripture, "In Him we live, and move, and have our being?" He is not only round about our personality, but He speaks through it. He is not only round about vonder mountain, but He is acting through all the molecules of it. He is not only round about the stars, but He is in their every ray. Where is He not! God acts throughout this world, even in molecules and atoms. shall I go to escape His presence? "If I ascend into heaven, Thou art there; if I make my bed in hell, behold, Thou art there. If I take the wings of the morning and dwell in the uttermost parts of the sea; even there shall Thy hand lead me, and Thy right hand shall hold me." If we will take a sufficiently broad view, science itself will lead us up the shining way to where we shall recognize His presence on the throne of the universe.

If we follow this doctrine of evolution, step by step, it will lead us to consider that God is in every fact of nature.

Watch an acorn, under proper environonment, -- such as earth, moisture, sunlight, and air, - as it expands and develops into the sturdy oak. No scientist, worthy of the name, will say that a proper environment is its only condition of growth. He will rather say, "There is the law of life in the acorn itself." What is that law of life? Here the great scientist bows his head. The power of life in that acorn suggests to him the presence of the Spirit of God. Were it not for His purpose, His intent, His selfexecuting laws, the germ would not develop under the influence of the moisture, the sunlight, and the earth. Its chief environment, then, is the Life of Him who made it. It requires the all-brooding, life-giving presence of Him who made the acorn and surrounded it with the influences necessary for its development; the presence of Him who made, not only the oak, but the earth from which it takes its nourishment. Without Mind in the universe there could be no evolution. Let us take a broad view of this subject, and thus harmonize the great truths that have been revealed to us by science, on the one hand, and by revelation, on the other. No man can be broadly and fully educated unless there is joined in his mental power both the light of science and the light of revelation. Prophecy outruns science, and is the herald of truth. Science, no surer, and vastly slower, follows with its confirmations.

The doctrine of evolution, studied in the light of Divine Truth, may become to us of the greatest value. The ancient theory to account for greatness was that some god had taken possession of the mind of the genius; the modern theory is heredity and evolution. We cannot, however, fully understand the doctrine of

the Evolution of Expression until we have first found it written on the broad expanse of nature. We have named the four volumes which you study here, "The Evolution of Expression." These four volumes represent the four great steps in the unfolding of the power of expression. All must go through a period of evolution before they can become orators, poets, or musicians. It has been said that poets are born, not made. That is only a figurative expression at best. We say such an one is born a poet because he seems to show poetic feeling, and because he expresses his thoughts through poetic forms, very early in life. Musicians have been educated in music; orators have been educated in oratory; they may not have studied under a master, but they have applied themselves to the means of education which they had. Archimedes was a mighty mathematician - we say he was a genius. There were no schools of mathematics in his time. Who taught him? He applied himself to the teachings of nature, until, one morning, the foe, which had advanced to the coast of his country, ready to capture and destroy the cities, found the prows of their vessels lifted high out of the water. Archimedes had been practising upon the lever. Now a boy in the high school understands the power of the lever to a mathematical nicety, though he is not a "born" mathematician. Teachers of mathematics have studied, and have learned the methods by which Archimedes developed his powers in mathematics. He who would have been a god in the time of Archimedes now only stands shoulder to shoulder with the high school graduate. There was one Archimedes then; now their name is legion, because a system of education has been developed which brings all men up to the standard of Archimedes.

There were also great orators in Greece at that time, but the theory of their eloquence was that a god had touched their lips. The study of eloquence has been a sealed book. Men knew what orators did; they knew that orators pronounced their words thus and so; they opened their mouths, and formed their words and the elements of speech well. observed that when an orator spoke on a lofty subject the voice became grand, and this style was called "orotund;" when they spoke on common subjects the voice became pure and exquisitely simple; this was called "pure tone;" on subjects of mystery and sublimity the voice became "aspirate orotund." All these things were noted: so teachers of oratory said to their pupils, "As the orators use the orotund, aspirate, pure tone, etc., we will teach you these things." Was Webster conscious of the tones of his voice? When he spoke of the constitution of the United States, and used - as we know he did - an orotund voice, as only a Webster could, he thought of nothing but the value of the Union; and with a pathos, shading that orotund, which seemed the wailing of a vast people, expressing their lamentations through his voice, he made great audiences weep at the thought of its dissolution. Shall I be a Webster if I use those tones when reading the same passage? No. Every human soul says, "I am ready to be affected, and I will respond to anything genuine; but I shall never be governed - though I may be amused by those who try to imitate the genuine." Vast thoughts, like vast waves of the ocean, surged through the voice of Webster, and formed themselves into tone, clear, incisive, musical, and direct. Tones from the interior of their souls formed themselves, and breathed through the lips of all the great orators. I recognize but one power in the universe, theoretically or practically; I recognize but one power in true education, and that is mind, infinite and supreme. When God created my body, He ordained that my soul should rule it. When He made the mouth, larynx, pharynx, muscles of respiration. etc., He ordained that the soul should rule My soul - master; they - servants; and the natural servant knows his natural master's commands, but the stranger he will not follow nor obey. The Infinite God rules all worlds, and all parts of all worlds; He ushers them along the paths He wishes them to go; He is the Master. As God is the natural Master of the illimitable universe, so He has placed within man's body, which is man's little universe, a natural master — the soul. All the servants must be commanded and employed by the master within.

We are now prepared to consider the technique that is employed in this college for the cultivation of the voice, which the first volume of the " Evolution of Expression" involves. The heading of the first chapter is Animation of Voice. Once I should have given the class exercises to practise for animation, but I discarded that plan of work a number of years ago. Now I teach that a certain state of mind will produce animation, so I work to induce in my pupils the right state of mind. We will follow the matter of technique for a few moments. What is the physiological condition of the vocal organs in animation of voice? The first is that the vocal organs must be open. Imagine an elocutionist engaged in some public or private school to teach oratory and voice culture. He would probably be asked first to teach the boys to open their mouths. Every previous effort has failed. so an elocution teacher is engaged for one hour a week to pry open the mouths of the boys. He might begin by saying: "John, you do not open your mouth wide enough." John tries, but cannot. He might go througout the class in this way, working with them an hour, - if he can stand it so long, - with no better success.

At last comes recess, and the teacher, listening to the boys in the yard, hears John, who had the lock-jaw in the schoolroom, telling the boys about some game - his mouth is wide open. The elocution teacher was on the outside of the boy; and the key that would unlock his jaw was on the inside. As he listens to John's voice while he is talking to the other boys, he will find that his voice is free as well as open. How stiff, grinding, throaty, and hard it was in the schoolroom, but now how open and free? The elocutionist inside the boy is playing upon the vocal organs now. The dictionary defines technique as being the method by which the individual represents his art.

We have seen that there is an individual inside of John representing his art of speech, through a technique which has opened the organs and given them freedom and nerve energy.

The man within this "little universe" has nerves, the nerves which control the organs of speech, also control the muscles that govern what is called facial expression and have their roots directly in the brain. Superficially they are attached to the under surface, but they also run up into the cerebrum, which is supposed to be the organ of thought. The man within touches the keys in the brain, and the vibrations extend to the organs of speech and the mucles of facial expression. I strike a key of a piano, and at a remote distance from the key the string vibrates, filling the room with tone. So this man within touches a nerve centre in the brain, which corresponds to a key upon the piano, and that causes the vocal organs to respond in a way to give true expression to the thought. It is true that these muscles are governed by nerves, but the question is how to set these nerves at work. Tell them to work? Elocutionists have always done this - and with what results! Let us see how Nature teaches. She gave John an object lesson. She showed the boy a horse running away, which the other boys had not seen, and as he tells his story Nature smiles and says: "I am making an orator of John." John opens his mouth; there is freedom in the vocal organs, and plenty of nerve energy - the result we call animation. It was the desire to have the other boys understand that caused John to open his mouth. There was no inducement in the schoolroom. All the other boys knew just as well as he that, "She fed the old hen," and, "The old hen was fed by her." A boy wants to know that he is of some use in the world. He will open his mouth when he has a motive for so doing. To impart is natural to a boy; if he has anything good - and it is not too material he likes to share it. I have seen older people that I could not teach to read by telling them to open their mouths; but when they had some news to communicate, the voice would report Animation, Smoothness, Volume, and Forming the Elements. The first thing to cultivate in order to open the vocal organs and free them from all hindrances is the disposition to impart to others what the mind has seen. To be interested in the subject is not sufficient; it is the desire to impart which will open the vocal organs, free them, and give nerve energy.

Then comes the next step—Sustaining the Tones. When the mind is held steadily the tones are steadily sustained. To get this result, I used to work with pupils to make them hold the diaphragm and the abdominal muscles in right relations to each other, and in one way or another to manipulate all the organs which are actually employed in sustaining the tones; but I found that as soon as there was a thought steadily held in the mind of the pupil, and a dominating purpose to communicate that thought to others in a way to affect their minds in a definite man-

ner, the tone was evenly sustained. Great statesmen sustain their tones most evenly, because of the steady purpose in their minds to influence their hearers to act in a definite way.

The next step is Volume of Tone. Volume is from the Latin word, volumen, which signifies a roll. It originally signified the form of written parchment. It now contains several significances, among others that of a certain form and quality of voice. I mean by this term, when applied to voice, that form and quality which affect the ear as a large column of free tone. It is so perfectly guided that the sides of the vocal tube never interfere with its progress. If it touches either side of the tube, volume will not be reported in the tone; for in volume, all limitation is taken away, and it is like Browning's Squadron, escaping through a narrow channel as if "its inch of way were the wide sea's profound." It must keep its inch of way; an inch to the right or an inch to the left and the vessel is dashed against the rocks. A tenth of an inch to the right or left, or upward or downward, and the vocal column is dashed against the vocal tube and volume is destroyed. Nothing but the right thought can so guide this vibrating column of air.

The fourth step is Forming the Elements. The pupil, in his study, at first considers the various aspects of the whole subject or object which has been presented. At this point the mind begins to analyze and see parts as wholes. We, as teachers, watch the voices of the pupils in Animation, in Smoothness, in Volume, and in Forming the Elements. In Animation we put such thoughts before you as shall make the tones open, free, and full of nerve energy; in Smoothness we put such objects of thought before you as shall make you sustain the tones; in Volume we give you thoughts that shall guide the stream of tone through the vocal tube

without interference; and in Forming the Elements the teacher helps you by putting such objects of thought before you, in connection with the text, as shall enable you to poise each thought on a centre. We are working along a technique just as exact and methodical, while putting objects of thought before the mind, as if we were working through a technique more visible. We are dealing with the point of the tongue, the back of the tongue, the lips, the larynx, the pharynx, the nares, posterior and anterior, - and we are doing all these things by speaking to the man that is within you, who speaks back again in his own language

SOCIETIES.

At the regular meeting of the Athena Debating Club, January 2d, the following officers were elected for the ensuing term: President, Nellie A. Wood; Vice-Pres., E. Lowry Nunn; Secretary, M. Elizabeth Stace; Treasurer, Louise Minchen.

PERSONALS.

Brief notices for this column are always welcome.

Miss Belle Temple, '93, is with the Ariel Ladies' Quartette this season.

Mrs. Eleanor Gardener, '93, is teaching our work in London, England.

Miss Clara W. Gregory, '95, has been reading very successfully this winter in and about Boston. One of our local papers speaking of an entertainment given by the "Old Homestead Quartette" at which Miss Gregory assisted says—"Miss Gregory, the popular reader, was a decided success. She was recalled again and again, and we hope soon to hear her again." Miss Gregory is to read soon for the Young Men's Christian Union, Boston, and later in Cambridge.





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THE GOSPEL OF ART.

"Work thou for pleasure; paint or sing or carve The things thou lovest, though the body starve.

Who works for glory misses oft the goal; Who works for money coins his very soul.

Work for the work's sake, then, and it may be That these things shall be added unto thee."

- Kenyon Cox.

Nine hundred dollars added to our Library Fund, by the two Shakespearean performances! "Think of it, students! Emersonians always expect great things, and that's the reason they get them. But we owe a vote of thanks to all those who worked so hard and sacrificed so much in their labor of love; and they got it too, in our own little home-gathering the days after the performances. If any of your friends are skeptical as to the necessity of such a library, bring such ones to the College any afternoon in the week and let them see the use that is made of it. It is one of the prettiest sights of the school the quiet room, with students sitting with

heads bowed over the books, writing, reading and thinking. It is one of the places where we get the *impressions* which are later to be given *expression*.

We have at present upon our list of exchanges the Coup D'Etat, published by Knox College; the Normal Eyte, the organ of the Iowa State Normal School; The Student Life, of Pomona College, Claremont, Cal.; The Normal Exponent, of Los Angeles; The Philosophic Review, published by the South Jersey Institute; the Journal of Hygiene and The Arena. We hope next month to establish an Exchange Column, for a few of the many good things which we find in these magazines.

ANOTHER WORD ON AN OLD SUBJECT

Did any student at Emerson ever hear expressed within the College walls the idea that positively the only way to reach the ideal toward which we are all striving, lies in absolute sincerity of thought and expression?

Is there any student who in this connection ever heard anything but this? This has ever been put before our minds as the "pearl of great price," to obtain which a man might well sell all the other jewels that he hath.

In conversation recently with a student who will soon be graduated from one of the largest institutions in our country, he said, speaking of the power which is given by the ability to adequately express in voice and gesture, one's own thought or the thought of another: "Yes, I appreciate the value which the proper study

of oratory and elocution might give in many walks of life. I began the course at ——— some time ago, but I soon became so impressed with the insincerity of the method taught, that I could not continue it. I deemed it better for me to depend upon uncultivated natural powers, rather than upon cultivated unnatural ones."

Thank God that in the course offered to us in this College we have no such experience to meet. Thank God that from the moment the student enters this institution, he is taught to look upon the study of expression as thought and feeling made to live in the speech and action of him who expresses. Here artificiality is at a discount. Here, the pure light of Truth's steady gaze, pierces the tawdry covering in which Insincerity clothes itself, and the deformed, unsightly skeleton is revealed.

Expression is the actual reproduction of impression, It is impression vitalized and made visible to others by speech, or gesture, or both. Now impressions come to us through two main avenues, the intellect and the sensibilities. The person who expresses most, will then be the person who thinks the clearest and feels the deepest; but the powers of thought and feeling are seldom evenly balanced in the individual. The clearest thinker does not always, not often in fact, possess the emotional or imaginative temperament to the high degree which gives the power of fullest expression, while his brother on the contrary who thinks less clearly, but who is more susceptible to impressions received through his sensibilities, may express more vividly his emotions, but it yet follows that the expression will be in direct ratio to the impression, which the one receives chiefly through the intellect, the other mainly through his sensibilities, and it still remains that perfect expression in any case results from absolute fidelity to the impression which each receives.

Did you ever think how great is the temptation to be insincere in our work? I have heard (occasionally) the hollow ring in the tones of our most earnest workers, coming too, from the very earnestness of their purpose to do right and be right. The student listens to a great artist; he sees him sway his audience, moving them to laughter and to tears by his wonderful genius; he studies critically to see how it is done; he notices how effectively the artist uses a certain gesture. he listens to the peculiar ring of the tones, and to him there comes for a moment the suggestion that if he could but attain that vibrant tone, use that gesture, he too could get that effect. Ah, but we know better. We know that that suggestion is one "whose horrid image" might well "unfix our hair, and make our seated hearts knock at our ribs, against the use of nature."

No! made up tones, imitated gestures, are but the subterfuges of the shallow, unthinking mind. They are blunted arrows which no skilled archer uses. They deceive no one.

Fellow students and co-workers, we know intellectually the value of this truth. We know too, some of us from experience, all of us from observation, how false has been much of the elocution teaching of the past. We know how this fact has led many of the leading educators of the day to scout the whole subject. We have felt how just has been the feeling of writers of literature that it were better for them that a stone were hanged to one of their manuscripts and that it were drowned in the depth of the sea, than that it should become the prey of the modern elocutionist.

It seems strange that we should have waited so long for one man to discover and to teach that the study of oratory is not an outside thing to be put on to a man, not merely a matter of machinery, but that it is the study of the expression of the

mind's action, and that the way to move people is not by assuming any variety of tones, or making any number of studied gestures, but that it is rather training the voice and the person to act in response to the mind's action. It is nevertheless true. and it now remains for us who are to follow in his steps, to be firm in the conviction of truth,— to act it and to teach it. It should not be possible for us to fall into this ancient error, but deliberately and perseveringly setting our feet in the direction which he has pointed out, not even drawn aside by any of the golden apples which the Atalantas of appearance may strew before us, let us always rely on the truth sincerely presented to make itself powerful through speech and gesture, knowing that the interpretation will be rich and effective only in proportion as the thought and expression are genuine.

A. F. T.

At one of the morning sessions not long since, our College was honored by the presence of the gifted poet Edna Dean Proctor. She repeated three of her poems, with a charm of manner and intensity of soul, which rendered the beautiful sentiment expressed deeply significant. In visiting some of our classes in Oratory, she expressed herself as fully in accord with the fundamental principle of our system, that the mind is the source of all true development.

At an Author's reception of the National Association of School Superintendents in Boston, a few years ago, the matter of choosing a national flower was discussed. "Dr. Holmes was the principal guest, and in his happiest vein read a poem written for the occasion. Among the other distinguished authors who spoke, Miss Edan Dean Proctor recited the following poem of hers, which was published in the *Century Magazine* for September, 1892." The appropriateness of the "golden corn"

as America's emblem cannot fail to impress all who read the musical lines. This poem has been set to music:

COLUMBIA'S EMBLEM.

Blazon Columbia's emblem, The bounteous, golden Corn! Eons ago, of the great sun's glow And the joy of the earth, 't was born. From Superior's shore to Chili, From the ocean of dawn to the west, With its banners of green and silken sheen, It sprang at the sun's behest; And by dew and shower, from its natal hour, With honey and wine 't was ted, Till the gods were fain to share with men The perfect feast outspread. For the rarest boon to the land they loved Was the Corn so rich and fair, Nor star nor breeze o'er the farthest seas Could find its like elsewhere.

In their holiest temples the Incas Offered the heaven-sent Maize -Grains wrought of gold, in a silver fold, For the sun's enraptured gaze; And its harvest came to the wandering tribes As the gods' own gift and seal; And Montezuma's festal bread Was made of its sacred meal. Narrow their cherished fields; but ours Are broad as the continent's breast, And, lavish as leaves, the rustling sheaves Bring plenty and joy and rest. For they strew the plains and crowd the wains When the reapers meet at morn, Till blithe cheers ring and west winds sing A song for the garnered Corn.

The rose may bloom for England, The lily for France unfold; Ireland may honor the shamrock, Scotland her thistle bold; But the shield of the great Republic, The glory of the West, Shall bear a stalk of the tasselled Corn, Of all our wealth the best! The arbutus and the golden rod The heart of the North may cheer, And the mountain laurel for Maryland Its royal clusters rear; And jasmine and magnolia The crest of the South adorn; But the wide Republic's emblem Is the bounteous, golden Corn!

QUEEN GERTRUDE.

A Character Sketch, read before the Junior Class in their study of Hamlet.

BY SADIE A. HOLT.

It has seemed somewhat difficult to analyze the personality of Queen Gertrude, since the several important events upon which the play hinges have taken place before we are made acquainted with its characters, and therefore meeting them as we do in the first stages of the effect, all the details of the cause are not so apparent as they might be.

Of Gertrude's relations to the elder Hamlet, very little evidence is given us. It seems a little unfair to accept Hamlet's exclamations against her. He was somewhat inclined to express his opinion too strongly and would doubtless have resented from another those very things concerning the queen of which he himself accuses her. But of course to his extreme sensibility everything appears in its strongest light. Yet his perception is probably accurate if his expressions are a little over-stated.

Gertrude must have possessed many endearing qualities, else the attitude of the spirit of her husband toward her would not have continued such as it did. From the little we can glean of the character of the elder Hamlet, it would seem that he was a man superior in intellect and will, superior in all the higher qualities of the mind, to his queen, yet possessing a large degree of affection which he plentifully lavished upon Gertrude; as Hamlet himself says, "So loving to my mother that he might not between the winds of Heaven visit her face too roughly."

Gertrude evidently had more in common with Claudius than with her first husband and therefore bestowed upon him much greater affection than the elder brother's superior nature had called forth. That she really loved Claudius her attitude toward him all through the play, espec-

ially when Laertes confronts and defies him, clearly reveals.

As to her implication in her husband's murder it seems most unjust to suppose such a thing. Unfaithful, injudicious and selfish she may have been, but to make her a deliberate, cold-blooded villain is entirely inconsistent with other traits which we know her to possess. It would seem if she were in any way connected with the murder the ghost would have intimated as much to Hamlet. Though he justly accuses her of much, his indignation toward her is more in sorrow than in anger. It is modified by his innate deference and his love. Almost his last words are for her protection, "Nor let thy soul contrive against thy mother aught, leave her to Heaven and to those thorns which in her bosom lodge to prick and sting her." Could this be if he knew, as of course he would know, since spirits were supposed to be aware of all that passed after death, if he knew that his seemingly virtuous queen was an accomplice of him for whom his soul cannot find fit expression of abhorrence. Would it not make Gertrude the blacker criminal of the two? She whom he had trusted and loved to become an accomplice in his murder! Would not the very love he bore her have turned into hatred, all the more intense for his years of trust? But we find him in death as in life seeing her at her best, and his only revenge, "Leave her to Heaven and to those thorns which in her bosom lodge."

Gertrude's nature had in it more of affection than of intellect and her love for others is tinged with selfishness. In her maternal affections she reveals this, as in the first place where we find her in conversation with her son, she justifies all that Claudius says and entreats Hamlet to stay from Wittenburg, although she knows it is most retrograde to his desire. She is queenly rather than motherly and does

not wish to see made too manifest Hamlet's grief for his father which conscience whispers she should share. Yet believing as she does later in the play, that Hamlet's reason has fled, it calls out the better part of her nature and she is sincere in sympathy and kind in action. She seems to have a suspicion which she probably tries to quell that she is connected with her son's perturbed state of mind, as witness her immediate reply to Claudius when informed that Polonius has the clue to the mystery, "I doubt it is no other than the main—his father's death and our o'er hasty marriage."

In her love for Ophelia we come to that part of the queen's character where we are most tempted to dwell. In the midst of the pomp and magnificence, the conventionality and frivolities of the queen's court, comes a pure, sweet little maiden, unsullied by the atmosphere around her, innocent of all artifice and deception, susceptible only to good and ascribing to others the rare qualities which she alone possesses. What more natural than that the queen, after all the dissatisfied years with her first husband, through the months of unrest, anxiety and apprehension with her second, should find relief from herself and from her thoughts in communion with one who knows no ill of her, whose affection is wholly unselfish and entirely to be trusted? To the queen's disturbed relations with all about her, the memory of the elder Hamlet, whom she has wronged, her love for Claudius in which her love of husband and son contend, her knowledge that she has lost her son's respect and from whom bitter words sting deeper because of former courtesy and obedience, Ophelia's child-like purity presents a striking contrast. To Ophelia she is ever "sweet lady," - and what a difference one trusting, confiding soul makes! With Hamlet's relations toward Ophelia the queen seems much pleased,

and she must have watched the growth of their affection with keen interest.

The Closet Scene is one of the saddest parts of the tragedy. At first we are indignant with the queen for allowing Polonius to hear what was not meant for his ears and for conspiring with him to reprove and upbraid Hamlet, but in Hamlet's attitude as he enters we tremble for her. At his first answer to her, "Mother, you have my father much offended," we feel what is coming. We start at the thought that it is mother and son; we shudder at the cold blue fire in Hamlet's eyes, at the suppressed intensity, the low, concentrated voice. We see the queen utterly helpless, without even her own conscience as a stronghold. She is at first astounded by Hamlet's unusual attitude toward her, and her indignant exclamation is, "Nay, then, I'll set those to you that can speak." But Hamlet's next speech sweeps all before it and in terror she cries out, "What wilt thou do: Thou wilt not murder me?" Then follows the murder of Polonius, which neither of them fully realizes at the time, so consistent is it with their excited train of thought. Hamlet's words, "A bloody deed! Almost as bad, good mother, as kill a king and marry with his brother," have been variously interpreted, - by some as evidence of Hamlet's belief that his mother was an accomplice in the murder. This seems hardly plausible, since when he proceeds to "set her up a glass wherein she may see the inmost part of her," he hints at nothing of the kind. We do not wonder she entreats him to stop with the graphic expression, "Thou turn'st mine eyes into my very soul, and there I see such black and grained spots as will not leave their tinct." One would be cold-blooded, indeed, to stand such a fire of words, such a blaze of truth. Her reiterated "No more," only raises Hamlet's scorn to a higher pitch and his words fall sharper and stronger. It is a relief when the ghost enters to turn the current. At the close what could be more tragic, more suggestive than Hamlet's words, "Once more, good-night, and when you are desirous to be blest, I'll blessing beg of you."

How glad we are of the chance to see the sweeter side of the queen's nature, when she breaks the sad news of Ophelia's death to Laertes. Is it not poetic and beautiful, tactful and considerate, that speech, "There is a willow grows aslant a brook, that throws his hoar-leaves in the glassy stream," and shortly after we come upon that one short speech at Ophelia's grave, which has so changed and modified our opinion of the queen:

"Sweets to the sweet; farewell!
I hoped thou should'st have been my Hamlet's wife.

I thought thy bride-bed to have decked, sweet maid,

And not to have strew'd thy grave."

A DRAMATIC FEAST.

The Merchant of Venice and Hamlet at the Boston

Finis est opus! So thought every Emersonian who left the Boston Museum after the presentation of the "Merchant of Venice" and of "Hamlet" by members of our Faculty assisted by students, on the afternoons of Monday, January twenty-eighth, and Friday, February first. Never was a great undertaking more thoroughly conceived and brilliantly executed. From beginning to close it was one artistic success, while the announcement that nine hundred dollars is thereby added to our Library Fund surprises and delights even our sanguine hearts.

The Museum was packed for both performances by students and their friends. Contagion was in the air, but it was the contagion of happy, healthful enjoyment, of satisfied artistic craving. Enthusiasm ran high from the moment that the curtain first rose upon the Venetian gallants trying to cheer their despondent friend, till it

fell, on the second afternoon, on the final act in the sad tragedy of Hamlet the Dane. Again and again were Mr. and Mrs. Southwick, Mrs. Tripp, Mr. Kidder and Mr. Tripp obliged to acknowledge the hearty applause which greeted their efforts, while the grand work done by those presenting the minor characters, was heartily appreciated. Floral tributes poured in from every quarter—from the several classes, from individual students, from friends—among them beautiful wreaths of laurel for Mr. and Mrs. Southwick, in token of victory.

PROF. SOUTHWICK'S SPEECH.

After the close of the "Closet Scene" of Hamlet, there were three hearty curtain "calls" to which Mr. and Mrs. Southwick responded. Mingled with the rounds of applause were cries of "speech! speech!" As these became general, Prof. Southwick stepped to the footlights, and said:

"Ladies and Gentlemen: My ears give evidence that you have been handling us "without gloves." [Laughter and applause.] With gladness I avail myself of this opportunity to express our thanks for the assistance given us in our attempt to strengthen our College library. Among so many generous helpers it would seem invidious to discriminate, yet I cannot refrain from especial mention of Mr. R. M. Field and all connected with the management of the Boston Museum, of Mr. Shirley Smith, of Mr. Charles A. Garey, who have been most painstaking and most generous.

"In behalf of our Library Committee I thank you for these two splendid audiences, and for your cordial reception of the work which we have had the privilege of presenting before you. To say that we are not deeply gratified and most proud of the approval of such audiences would be the silliest affectation, and yet we may say



There's a special providence in the fall of a sparrow.—Hamlet.



with perfect truth that although you have warmed our hearts you have in no way turned our heads. [Laughter and applause. As I have said to a number of inquiring friends, we are not 'stagestruck.' [Laughter and applause.] As a college we do not advertise to prepare pupils directly for the stage, nor regard this as the legitimate province of a school of oratory, whose broad culture should nevertheless prove an invaluable preparation for any professional career, especially for the realm of dramatic art. Despite many claims to the contrary we adhere to the old-fashioned notion that the place to learn to act is upon the professional stage, and the only true 'school of acting' is in the company of an actor who is an artist indeed. For our own part, we study the master poet Shakespeare for that culture of intellect, imagination, sympathy, moral character, which such study cannot fail to afford in abundant measure, and we know that he who would get the most from Shakespeare must reach for his deeper meanings largely through the cultivation of his dramatic sense, nor confine himself to the colder and more partial revelations of mere closet study.

"As for what has been done here I may say that we have found our reward in the doing, in the very work itself. An old Norse legend tells of a blacksmith who sold himself to the devil that he might for a time be the best blacksmith upon earth, and he wrote above his door the words 'Master of Masters.' Jesus appeared to him one day, so runs the legend, and showed him a better way of shoeing a horse than he had ever known. Forgetting all his pride the smith threw himself at the feet of Jesus and begged that he might become his pupil. Then Jesus said: 'Now have you escaped the power of the devil. He made you a master from pride. You have learned from me to bea master for the sake of the work itself.'

And so we present to you our endeavors, gladdened by your approval, and seeking that good which comes from the work itself. [Applause.] And now, again thanking you in behalf of all who have appeared before you in these plays, I say in the words of Prince Hamlet, 'Your loves, as mine to you, and so farewell.'" [Earnest applause.]

Hearty words of congratulation have been received from Prof. William J. Rolfe, Hon. John W. Dickinson, Prof. Daniel Dorchester, Prof. J. W. Churchill, Mr. Edwin D. Mead, Mr. A. E. Winship of the Journal of Education, Mrs. Mary A. Livermore, Mr. Joseph Haworth, the eminent tragedian, Supervisor Robert C. Metcalf of the Boston schools, Hon. Henry B. Pierce, Dr. William A. Mowry, President C. C. Bragdon of Lassell Seminary, Rev. Dr. George Landor Perin, Rev. J. H. Wiggin, Rev E. O. Jameson, Rev. I. C. Tomlinson and many others

During the week these two performances were given, Joseph Haworth, the eminent actor, was finishing a most successful engagement at the Castle Square Theatre, the play of "Hamlet" being one of his especial triumphs. Mr. Haworth attended our performances, and during the "Hamlet" presentation Friday afternoon, his card was handed to Prof. Southwick bearing this message: "My dear Mr. Southwick. Am glad I know you. I'll play Hamlet better now from seeing you."

Knowing how largely these presentations are matters of intense interest to our readers, we have carefully collected the press notices which we here insert.

(N. E. Journal of Education).

The Shakespeare class of the Emerson College of Oratory assisted the faculty in the presentation of the "Merchant of Venice" and "Hamlet" at the Boston Museum last week. They were greeted by such audiences in size and character as never greeted any non-professional actors in Boston. Never before in this country has any school subjected itself to such a test. The greatest actors of the world have taken these leading parts. Most of those in attendance have seen Booth, Irving, Julia Mar-

lowe, Miss Terry, and other masters in these characters. Mr. Southwick acted Hamlet with a professional finish. Mrs. Southwick as Portia, especially in the trial scene, showed herself an artist. Mrs. Tripp as Nerissa and as Ophelia was fairly brilliant. Mr. Charles W. Kidder as Shylock never for a moment forgot that he was a Jew. It was clear-cut professional work. Professor Tripp as Polonius was equally lost to self and the century. All the parts were well sustained.

(Boston Times).

Splendid audiences filled every available seat at the Boston Museum last Monday and Friday afternoons when some of the faculty and some of the students of the Emerson College of Oratory presented Shakespeare's two most noted plays, "The Merchant of Venice" and "Hamlet."

Applause was not stinted, floral gifts were not lacking, curtain calls were frequent, and on Friday afternoon enthusiasm ran so high that to quell the tumult Mr. Southwick was obliged to make a speech, which he did so aptly as to call forth another burst of long sustained applause.

But the performances were worthy this recognition of their merit, and an audience less friendly could but have been impressed with the earnestness of the work of the players, and the high artistic value of their reading of the lines fraught with so much hidden meaning that it is no small undertaking to bring out their full effect. Another pleasing feature of the performances was the care and good judgment which the minor rôles received, in fact in the long casts of both plays there was not a single impersonation which was so faulty as to seriously mar the complete whole.

"The Merchant of Venice" was the play on Monday afternoon and its preparation had been under the personal supervision of Mrs. Jessie Eldridge Southwick.

Mr. Charles W. Kidder as Shylock richly merited the hearty applause given him. His performance was strong and well sustained, and left nothing to be desired. Mr. Henry L. Southwick as Antonio, and Mr. Walter B. Tripp as Bassanio gave impersonations wholly pleasing. Mr. Ned H. Fowler deserves a word of special mention for his work; his Gratiano was vigorous and earnest, while Mr. Charles Grilley, as Launcelot Gobbo, played the difficult comedy rôle in an effective and artistic way.

Jessie Eldridge Southwick played Portia with all possible grace, and gave its delicious humorous touches in the daintiest and most bewitching manner. Her scene in the court room, where more dignity and strength are called for, was given with all due force. Lola Purman Tripp as Nerissa was charming, and Ruth B. Holt made a picturesque Jessica. All the other parts were well sustained and each was deserving of especial mention.

"Hamlet" was given Friday afternoon, and Mr. Henry L. Southwick's was the guiding hand in its preparation.

Mr. Southwick played the title role and most successfully. His performance was sensitive, earnest and genuine and exhibited a fine mastery of the text, displaying such infinite shades and depth of expression as only one skilled and accomplished could give. His acting was unceasingly earnest and vital.

Ophelia was charmingly play ed by Lola Purman Tripp, and Jessie Eldridge Southwick did good work as the Queen. Mr. Walter B. Tripp's portrayal of Polonius would have been hard to improve; both his acting and makeup were good. Ned H. Fowler made another good impression as Horatio, and Arthur B. Price as Laertes also did well. Mr. Charles T. Grilley as the first grave-digger made a small part conspicuous for its excellence.

The other characters were without exception well sus-

tained. The costumes and stage settings in both performances were appropriate and rich.

(Boston Ideas).

"It was done as well as by professionals," remarked a lady coming out from the production of "Hamlet" by members of the Emerson College of Oratory at the Boston Museum Friday afternoon. "Yes, indeed!" remarked her companion; "much better than most,"

And indeed there was good reason for terms of strong appreciation of both performances—"The Merchant of Venice" Monday afternoon, "Hamlet" Friday. These two performances were given in benefit of the college's library fund and we are glad to state that the Museum was crowded on each occasion. No company of long stage experience could have played a piece more smoothly and all the elements worked together with notable spontaneity and unanimity. The literary and dramatic care bestowed upon the whole matter was quite evident in the results and bore witness at all times to the artistic methods employed. One saw art and nature in their proper mutual relations.

In "The Merchant of Venice" Charles W. Kidder's Shylock and Mrs. Jessie Eldridge Southwick's Portia scored the strongest points. Shylock was a uniformly excellent piece of work and at times was masterly. Portia in the court scene was a distinct triumph for Mrs. Southwick. We have never seen a better - her eloquence was true, it was clear, it was strong, and her bearing admirable. Prof. Southwick's Antonio was a well-seasoned interpretation - of quiet dignity and mellow thoughtfulness. Walter B. Tripp's Bassanio carried himself appropriately and spoke with seasonable eloquence-embodying a great deal of strong work. Ned H. Fowler made an enjoyable Gratiano; his sportiveness was at times a little too light weight, though generally in good control. Lola Purman Tripp made a charming Nerissa, Ruth B. Holt was admirable in all she had opportunity for, and in the opening scene of the last act, Jessica and Lorenzo did an exceptionally fine bit of work. Arthur B. Price interpreted the latter role. Charles T. Grilley made a distinct hit as Launcelot Gobbo and carried the entire house by his irresistible expressiveness.

Prof. Southwick's Hamlet was admirable indeed, and when possessed of that depth of restraint which has so impressed on our minds the image of Booth's Hamlet, it will stand out as a startlingly clear portrayal. The earnestness and the finish of it was wonderfully satisfying, the general conception is self-evidently true, and the mental versatility one which rises sufficient to all occasions. Considering to-day's idea of and requirements for a proper interpretation of Hamlet's nature and character, Prof. Southwick's appearance is a striking success. The ease of his bearing is perfect, the eloquence of his personality undeniable. Mr. Fowler's impersonation of Horatio deserves the heartiest commendation - the spirit of the part could not well be expressed with stronger sincerity. Mrs. Tripp's Ophelia needs only a more quiet intensity to complete the charm which her expressive personality naturally gives. Maturing will do it. Mrs. Southwick was an admirable queen, Mr. Kidder an excellent king; Mr. Tripp's Polonius was very clever, if one accepts his idea entire; Mr. Grilley again scored his points as first gravedigger. Mr. Price as Laertes and Mr. Edwards as the ghost were excellent.

Prof. Southwick being called on for a speech, thanked the audience for their hearty approval which, he said, "while it has warmed our hearts, has not turned our heads." Their work, he remarked, was done for the work's sake, and was not intended as an illustration of the school's ability to fit pupils for the stage. It was one of the most frankly graceful speeches ever delivered before the curtain.

The two performances as a whole are genuinely remarkable as the result of college-of-oratory training — an 'one of the most gratifying features is the unstrained naturalness attained in the enunciation of clear language. Every organ of the body and every faculty of the mind has become subject to soul's decree to a degree worthy of our hearty congratulation — which we herewith cordually tender.

(Transcript).

Mr. Kidder's presentation of Shylock was worthy of the professional stage. He showed a careful insight into the character and a keen, painstaking study of the conflicting elements in Shylock's mental and moral composition. Especially noteworthy was his acting in the scene with Tubal and in the trial scene. The chief merit in his performance was one which all amateurs can rarely claim; he kept constantly within the character, and never lost sight for a moment of the emotions of the Jew.

(Herald).

The Boston Museum has rarely contained a larger audience, and certainly very rarely a more enthusiastic one, than that which looked on and applauded the "Merchant of Venice." The players did their best, and the result was a remarkably smooth and even presentation. The lines were well read throughout the play; there was a nice discrimination and intelligent rendering that would have done credit to many a stock company. Mr. Charles W. Kidder's Shylock was robust, more so, perhaps, than any that has been seen here of late years. Mr. Henry L. Southwick made a very acceptable Antonio, and in the trial scene he made a decided hit. Mr. Walter B. Tripp was excellent as Bassanio.

Of the ladies of the company, Mrs. Jessie Eldridge Southwick was easily in the lead as Portia. She won round after round of applause for her rendering of the counsel to the Jew and was rewarded with two curtain recalls, and, with Mr. Kidder, more floral tributes than they could well carry off the stage. Miss Ruth B. Holt made a graceful Jessica, and Mrs. Lola P. Tripp was sweet as Nerissa.

(Globe).

The performance was thoroughly enjoyed. Mr. Kidder gave an excellent impersonation of Shylock, and was several times recalled. He was particularly good in the court scene. Mrs. Jessie Eldridge Southwick made a very charming Portia. When Mr. Kidder and Mrs. Southwick were called before the curtain after the court scene, they were fairly showered with flowers. The part of Nerissa, Portia's maid, was delightfully sustained by Mrs. Lola Purman Tripp, and Ruth B. Holt was very pleasing as Jessica. Charles T. Grilley made a capital Launcelot Gobbo. The acting of the other members of the cast was very creditable. They all deserved the enthusiastic applause bestowed upon their conscientious work.

Speaking of the two performances, Prof. Rolfe writes in part as follows:

"It is slight praise, perhaps, to say that they were much better than the average professional performance; for in *that* we rarely have more than a few leading parts fairly well done, while in this amateur acting every part had evidently been carefully studied and was accurately and tastefully rendered. Few stage Shylocks that I have seen could be regarded as superior to this amateur representative of "the Jew that Shakespeare drew;" and the Portia was absolutely the best that I remember.

"The Hamlet was a severer test for the company," but they bore it with equal credit. Professional actors might take lessons from most of these non-professional players, especially in the exquisite rhythmical utterance of Shakespeare's verse. The Hamlet was a most sympathetic and impressive personation. The Ophelia was by far the most beautiful I have ever seen.

"On the whole the performances afforded a series of varied and striking illustrations of the thorough work done at the Emerson College of Oratory, not only in elocution, but in careful, critical study of Shakespeare, and in general literary culture."

We have received permission to quote the following from Mrs. Livermore, who was present at the Hamlet production:

"Mr. Southwick seems to me to have perfectly played Hamlet. His perfect enunciation was a great help, and I was enabled to comprehend his interpretation of the text, and to keep up with him, and to sympathize with him from first to last. Ristori, Charlotte Cushman, Irving and one or two others always have magnetized me and compelled me to ignore everything and everybody but themselves. But Mr. Southwick held me spellbound, and after his first appearance on the stage, my attention was riveted. I haven't had such a treat since I saw Irving when he was last here. I think everybody in the house would endorse what I have written. Nobody failed - everybody did well - it is rare that we have such playing on the Boston boards."

(Transcript).

"Hamlet" was given at the Boston Museum yesterday afternoon by students of the Emerson College of Oratory. The intelligence shown in the delivery of the text and the care with which every illuminating point in the action was made, furnished one of the most artistic and appreciative interpretations of "Hamlet" ever given in Boston. The depth of meaning in the play and the text were brought out with a result no professional performers could ever accomplish. It was a scholarly production, and one which does great credit to the painstaking care and keen discrimination of everyone who had anything to do with the performance.

In detail there are a great number of praiseworthy points. Mr. Southwick's acting of Hamlet was skilful and refined. Mr. Tripp, as Polonius, Mr. Kidder, as Claudius, Mr. Price, as Laertes, and Mr. Fowler, as Horatio, all acted in a manner worthy of professional actors. Mrs. Tripp's acting of Ophelia seemed to be an effect of inspiration; she virtually lived the part in seeming, and no greater praise than that can be given her. A study of the different elements of her interpretation of the character would give much information to many an actress who thinks she is capable of acting Ophelia.

(Herald).

The work of Mr. Southwick and his associates was such as would have done credit to professionals. The Hamlet of Mr. Southwick showed the great amount of careful study he has given the play, and it was marked by much of merit and finish.

In appearance and method it more resembled that of Charles Fechter than any other actor, but it was by no means a copy. In conception and execution it revealed inspiration drawn from the great master himself. Perhaps the most successful passages were those with the play actors, the murder scene and the scenes of Polonius and with Rosencranz and Guildenstern. In his arraignment of the Queen Mr. Southwick rejects the modern device of having portraits of his father and uncle, the latter taken from his mother's neck, and instead imagines the two portraits side by side upon the vacant space in front, and describes them from Hamlet's fertile memory.

He does not shatter Ophelia's fan in sudden fury nor break in halves the pipe after telling the King's two spies that they could not play upon him. In no case does he "tear a passion to tatters," and yet he is not lacking in necessary force and feeling, although discarding some traditional bits of business.

The famous passage, "The play's the thing, wherein I'll catch the conscience of the King," was given seated at the table as the curtain tell, and seizing pen to write the lines which would tent Claudius to the quick.

(Courier).

Another immense audience assembled in the Boston Museum Friday afternoon to listen to "Hamlet" as played by members of the Emerson College of Oratory. Mr. Henry L. Southwick made a splendid "Hamlet," receiving the hearty applause of the audience from time to time. At the end of the act in which Hamlet addresses his mother, the Queen of Denmark, Mr. and Mrs. Southwick were called before the curtain and received an abundance of flowers and a wreath of laurel leaves suggestive of victory. In response to prolonged applause Mr. Southwick made a witty speech. Polonius was well assumed by Walter B. Tripp. The mad scene of Ophelia was excellently enacted by Mrs. Lola Purman Tripp. The whole affair reflects unbounded credit upon all concerned.

(Fournal).

There have been professional companies in Boston theatres which have failed to approach in intelligence and consistency the performance of "Hamlet" by the teachers and pupils of the Emerson College of Oratory.

The Hamlet of Mr. Southwick was professional in finish. Mrs. Tripp was a sweet and capable Ophelia, and Mr. Tripp as Polonius was most successful. The costumes were good and the scenery adequate.

(Globe).

Joseph Haworth was in the audience, and was enthusiastic in his praise for the performance as a whole, and for Mr. Southwick's work in particular.

Henry L. Southwick, in the title role, gave a remarkably clever and consistent presentation of the character of the dreamy and impulsive prince. It was his first public appearance in a part which he has taught to others for many years. His thorough acquaintance with the play showed in his acting. At the close of the third act he was repeatedly called before the curtain and a speech demanded.

Lola Purman Tripp, as Ophelia, and Jessie Eldridge Southwick, as Queen Gertrude, divided honors very equally. Mrs. Tripp's beautiful face and figure aided her greatly in the trying part of Ophelia. The mad scene was a splendid piece of work.

Mrs. Southwick was strong in her portrayal of the queen. Those who had seen her charming work as young Portia on Monday were surprised at the versatility shown.

The ghost, as played by B. C. Edwards, was well done. Arthur B. Price as Laertes appeared to good advantage, especially in his fencing scene with Hamlet. Walter B. Tripp made a success of the character of Polonius, his make-up being especially good.

Now that the grand triumph is over, we shall one and all take up our daily study with a new zest and a new inspiration for having seen them. We shall be able to double the present size of our library from its receipts, and yet, glad as this makes us, it is even more at the great moral uplift that we rejoice. Two plays, written by one of the greatest minds of secular literature, have been presented, not for amusement only, but to bring to the hearts of the listeners the great truths which they teach of honesty, of justice, of mercy. "Those who see divinity" have presented it!

EDUCATIONAL VALUE OF DRAMATIC STUDY.

There are three modes of considering the study of the dramatic:

- 1. Literary study, which is altogether essential to intellectual culture;
- The study of theatrical effectiveness,useful in acting and criticism;

3. The study of life through the exercise of the dramatic sense—thus evolving the capability of seeing life as it is from the sympathetic view-point. This we might term dramatic interpretation.

Certainly the purely intellectual study of dramatic art includes the analysis of motives and impulses—in perspective; but one of our great Shakespearean scholars has said that the meaning of an obscure expression can usually be best discovered through the interpretation of a great actor! Does this not signify that subtlety of perception is most directly reached through the sympathetic realization of that upon which we may speculate in vain.

We see at once that the power to put oneself in another's place is the key to the golden rule, hence essential to all beauty of character. Again, the power to control and direct one's feelings is the other essential to real force of character.

The study of human nature is said to be the greatest of all studies; the contemplation of the mainsprings of action until these become causes of expression in ourselves must give us the wisdom of experience itself!

We have within us the capability of appreciating all elemental emotions, and of appealing to these elements by means of concentrated attention toward the situation and influences (both mental and circumstantial) which affect the personality with which we desire to sympathize. effort to reveal what we see while thus contemplating the character before us makes for us a tangible experience; we express what we contemplate. Experiencing and expressing these activities reveals to us their possibilities in us and in others, gives insight into the results or effects of such activities and makes us realize how they come to be. The casual analyst of human motives may tell you why a man does so and so, i.e., the reason, but you must know the impelling cause

acting through a man's being before you can really understand him and help him.

It is desirable that we should be able to sympathize with all men and know what influences them. Sympathy need not mean approval. You do not approve of the sinner, but you can never reach him until he feels that you "understand" him, so you can show him the way from where he is to where he should be.

A true perception of the causes of evil and a realization of its effects will not mislead the student! Would one who could feel the remorse of Lady Macbeth in the sleep-walking scene, or the barrenness of soul in Iago, incline toward either condition? The point of view from which you contemplate a character determines its influence upon you. It is the business of the artist and teacher in this, as in all other lines of thought, to establish the right centre of observation. Study the type of your character, what it should be as well as what it is. Measure each type from its own ideal; thus you maintain its individuality, and, if it be an erring or evil character, make its error more patent by contrast with its ideal type or that of which it is the negative, as, for example, the weird sisters in "Macbeth."

The study of types reveals much and broadens our sympathies with mankind. Let it be remembered that the dramatic artist does not *submit to* his personated character, but *determines* the qualities he will express by choosing such objects of thought as underlie what he would reveal. The *perspective* he maintains and the determining power he exercises give great *self-command*.

The motive which inspires him, i.e., the artist, is that which determines the moral effect upon others of what he presents. By means of dramatic experiences we learn the lessons of life—we learn what is wise, and develop, as well, the power to follow it. We can discover,

through the affinities of our own tendencies, the ideals adapted to our own type.

The dramatic has been superficially spoken of as pretence. "He is a good actor," is sometimes said of one who successfully deceives. No! he is a trickster and can exert no power! He only deceives the judgment—never the soul—his *influence* is not felt in the trick! Dramatic power is as deep as life and as earnest—no more, no less!

Ability to act gives responsibility to live. We do not express what is higher than we might be. True dramatic work gives wide range of view and of power to make real what we see. What we can appreciate and aspire to we can live if we can will! Dramatic art should be studied religiously and with right motives. Christ took upon himself our infirmities. Why? That He might be the Great Teacher who can meet us where we are and lead us thence to the sublime heights of love and self-sacrifice for others.

Thus, the exercise of the dramatic power brings universal sympathy and self-command. It exercises the imagination, which has been termed the mother of all art. The world of beauty is opened through the pictures we must see in order to reveal. It fills the brain with "pictures that breathe and statues that move." It gives knowledge of human nature, the perception of the motives, feelings and needs of others. It gives the power of appeal and the power of helpful influence to the teacher. Where in life do we not need sympathy, power and self-command!

Finally, let us see that all expression is intrinsically dramatic,—it is the effort to body forth some ideal. In the Emerson College of Oratory the work of expression has two grand divisions in the higher course of study:

1. The study of dramatic literature, especially Shakespeare. This we study with the aims I have already mentioned.

2. The Perfective Laws of Art which furnish the path along which we strive to realize the more abstract ideals of our aspiration.

The knowledge of the one department of expression is essential to the power of the other. The highest development in each requires the influence of the other. The presence of the abstract ideal lifts the actual into purer spiritual significance, while the actual sympathy with the varied types and modes of struggle depicted in the drama intensifies the impression of the purer spiritual ideal and suggests the way through the one to the other.

Some say, "Have the great geniuses in art followed this system of education, or any 'method'?" We answer, Genius approximates instinctively — often, unconsciously — ideal or true methods of education. But the knowledge of these laws cannot but assist the genius, while to all others they are absolutely essential. The TEACHER, above all, must know THE PATH!

JESSIE ELDRIDGE SOUTHWICK.

LITTLE BROWNIE.

A lonely, little, feather'd chick, Who for herself must scratch and pick; Alone she wanders all day long With naught to cheer but her own song.

Six downy, little, speckled mates, So cruelly treated by the fates That now a mother they have none, Except the scorching summer sun.

So pitiful they helpless plead For comfort in their desp'rate need, That Little Brownie hears their call And says she's mother to them all.

Through all the long and burning days, She finds them food in various ways; And so she spares no toil nor care, Till they are strong to stand the wear.

Now Little Brownie was my pet.
Do not chide; I love her yet!
So pure and beautiful her lore,
I love mankind so much the more.

- B. C. Edwards.

THE IDEAL METHOD OF TEACHING SINGING.

LOLA PURMAN TRIPP.

There are many methods of teaching the voice, most of which teach voice as voice, making it a physical science, and instruct through manipulation of the vocal organs.

Prof. Albert Baker Cheney has discovered the true basis of vocal culture, he has made an original departure, his philosophy is a mental science not a physical one. He teaches voice as an interpreter of mental states, a true reporter of the most beautiful, profound and subtle concepts of the mind and soul. Dr. Emerson says of him - "Prof. Cheney places before the mind the forms of movement that correspond with the shape of the chambers of resonance; he is the first and only one of whom I know, who in teaching the singing voice has carried out the idea of putting as objects of thought before the mind of the student all the forms of movement which the voice takes in passing through these chambers. The moulding of voice in its perfection and beauty is determined by holding as objects of thought those forms of movement together with one other point for which I am indebted to him, and that is the relative energy of the movement. The energy is to be contemplated as something outside the effort of the person. Prof. Cheney places before the mind a form that seems to be out in the air, separate from the individual and which corresponds with the forms of resonant chambers."

In this he has the essential element of a great teacher, the placing of right objects of thought before the mind of the student.

Prof. Cheney is working to bring out the simple human voice, free from all restricting habits. He begins work with the pupil upon the physical "tone line," of which he is the discoverer. This is a line of physical action which produces a free tone at each pitch throughout the entire compass of the voice, and each tone of this graded line has a definite resonant centre of its own. Regarded as a whole, pedagogically speaking, the nares is the dominant resonance centre of the voice, so far as its development is concerned.

Every note or tone at each pitch of this graded physical line gains from its definite centre a quality that is peculiarly its own. Thus each tone is unique, is in itself a perfect whole. There are no breaks or registers in this tone line, that is, no point at which one quality ceases and another begins; it is a continuous graded line, delicately shading from the full heavy tones which find their resonance in the trachea to the light fine tones resounded in the front part of the nares chamber or nares anteri, each tone possessing its own shade or quality atmosphere.

The nares anteri, the highest chamber of resonance and that furthest removed from the vocal chords is called the dominant centre of the voice, because in freely taking the humming tone which resounds in this chamber, it necessarily follows that all the resonance chambers below this point must be unobstructed, else the tone in the nares could not be pure and free. Prof. Cheney sometimes calls this nares tone the adjuster of the voice, as in teaching this humming tone he puts before the mind of the student as an object of thought a curved line, separate from the individual, which corresponds in form to the shape of the nares chamber, thus directing the attention of the student away from himself and leaving the vocal organs free to act in a simple and natural way.

Now, in teaching the student to free and perfect the tones of this *physical* line, Prof. Cheney places before the mind a *mental* tone line which exactly corresponds in its curved forms to the shape of

the different resonant chambers. He is master of the changes of mental action in getting the physical centre of each tone in this graded line. As the student progresses in the work he becomes familiar with the individual quality of each tone centre and soon instantly detects the failure of the voice to strike the centre of any tone. The mental pictures which Prof. Cheney uses and the effect of them makes all physical manipulation seem inadequate. I have often heard him say, "do not insult Nature by attempting to instruct her."

Prof. Cheney developes fundamentally a full solid stream of tone. He calls this a "bar" of solid tone; this, the whole, may then be broken into many parts or notes, the resonance of each being determined by the pitch and each pitch accurately striking its individual centre. Thus the physical tone line becomes free throughout the compass of any voice. In this way he always works for tone form, which when carried to the highest point of development means a perfect adjustment throughout the entire range of the voice.

Vowel form and tone centre — the latter embodying the quality of freedom — combined, produce tone form. If the vowel form is imperfect it is impossible to have tone centre or quality, and I have heard Prof. Cheney say, that if a singer can give pure tone forms throughout the entire compass of the voice, the voice is then perfectly adjusted and balanced. He says that the greatest singer is the one who can reveal the most through one tone, "who does not need to rush round her compass to get an idea."

There is but one pathway for the voice either in speaking or singing, this is the tone line of which the nares tone is the open sesame. When this is perfected the mind's voice finds an agent that will picture forth to others all that it perceives and feels and knows. Oh, the language

of tone, what invisible power is hidden therein! We cannot see the voice, and yet through its agency we may perceive the world of another's mind. In developing and freeing the physical tone line by means of mental pictures, Prof. Cheney appeals directly to the mind and soul. He says, "tone language is the language of the feelings," and in his work he educates the feelings, trains the imagination and develops in the mind a higher appreciation of tone quality, a keener tone sight. He is always listening for reality in the voice and idealizing the real. reads tone language. "If you know another person inwardly and really you know him by the train of thinking and feeling which he sets up in your own mind. How does he do that? Through his tones and not through his words." Prof. Cheney says the time will come when we shall need no words to interpret tone. "The singing of the future may be without words."

His descriptions and pictures of the ideal voice are most helpful and inspiring. He says he is listening for the truth and I believe that is where he gets his ideas, out of the Universal, as he copies from no one. Prof. Cheney is very simple and direct in presenting his philosophy, he is not visionary and this is no idle theory. His work is thoroughly practical, he aims for definite points and gets remarkable results; this is the test of any theory. has no stereotyped form after which he attempts to model all voices, he creates for each student an atmosphere in which mental concepts become living realities and aims to educate (1) the human voice; (2) the individual voice; and employs such methods in the use of his principles as the needs of the individual suggests. He educates the singing voice as Dr. Emerson does the speaking voice, through the mind. Speaking and singing are but different uses of the same thing, there is only one voice, and as having developed the speaking voice through these principles greatly aids the student in his work on the singing voice, so Prof. Cheney's work is invaluable to all who use the voice in reading or lecturing.

Dr. Emerson in his work on Physical Culture states - "We aim for beauty then because it includes so much. It includes (1) Unity; (2) Power; (3) it ensures Endurance, because in unity of action there is little friction. Therefore a person whose movements are beautiful can move without fatigue much longer than a person whose movements are ugly." This is true of the voice. In the production of a beautiful tone the muscles and the vocal organs act together in unity, there is no friction and a person whose tones in singing or speaking are beautiful - and this includes power - can use the voice much longer without fatigue than one whose tones are unlovely.

I have been a pupil of Prof. Cheney's for about two years and a half and in that time my singing voice has gained immeasurably in size and form; my speaking voice has doubled in power and carrying quality, and with each lesson I realize more fully that he embodies profound truth in the science of vocal culture which he has originated.

Prof. Cheney has not only discovered the true philosophy of cultivating the singing voice, he is an inspirational teacher as well. He comes of a race of poets, orators and musicians and has been called "an original genius." His teaching is strong and impressive. The illustrations he uses in placing pictures before the minds of his students are striking and unique, they cause the pupil to think. He is peculiarly sensitive to persons and conditions and the appreciative pupil is the one who will cause him to unfold his greatest powers, and under the influence of his inspiration they will perceive

the limitless side of the art to which he has given his profound thought.

Prof. Cheney himself has a melodious and expressive singing voice which enables him to illustrate most ably different points in his work. He has another advantage in possessing a most sensitive and expressive touch on the piano, often suggesting to the student through the tones of the piano subtle shades of meaning that it would be impossible to put into words. He is the pioneer in a great work and I believe his philosophy is the coming school for training and developing the singing voice.

RELATION OF PSYCHOLOGY TO HEALTH.

BY PRESIDENT EMERSON.

In looking over the history of the world, you will find that health follows in the track of the great reformers as spring does in that of the sun. There is a very intimate relation between goodness and health - between moral character and health. The statistics of the civilized world prove that a moral people is much healthier than an immoral people. If we look at that which promotes health, or at that which causes disease, we should look at it on as broad a canvas as possible. We may view these things in an individual and be misled, but view them by large classes, by peoples, by nations, and we shall not be misled.

Sometimes we see an individual who is seemingly healthy, although we are very sure his character is immoral. I am using the word "moral" as I generally do, in a large sense, as including many virtues of character, and not being confined to one virtue. Notice where epidemics prevail worst. It will be among classes who are not living from the impulses of the higher nature. I do not mean to say that sickness is unnecessary, that good people are never sick. I know no royal road upon which

a man can walk and always shun disease and avoid all physical ills. I am claiming no specially radical ground on this matter, I only want to look at it in a common-sense light, for I believe that the study of the future in regard to health is going to be the study of psychology quite as much as it is of physiology. Physiology will never be ignored by the most thoughtful and scholarly minds, but there is also another side, —the psychical side, the soul side, — which must be studied.

The world will not suddenly start out with grand theories and cure all sickness, or prevent the approach of all diseases, but little by little contributions will come in from thoughtful men and women, from studious men and women, on this subject, and I prophesy that instead of disease gaining over health among the inhabitants of the earth, the reverse will be true. Disease will grow less as the human mind unfolds. Health will be the rule, disease the exception, and I believe that this result is to come very largely from moral, and not from physical causes, merely.

It is astonishing how much the medical world knows to-day of the chemical constituents of the body and of the chemical constituents of food, and of how the two are related. It is astonishing how much the medical world knows of the beneficial effects of medicines, and of the right care of the sick. Knowledge in these directions is increasing all the time - perhaps not rapidly, but surely. We feel all praise for the medical profession of the past and of the present. Viewed in the right light, we cannot help praising them. Not that they have been perfect; not that they have been able to defy disease, or always to cure it; not that they are infallible; not that they shed health abroad as the rose does its fragrance; but they have been studious men, earnest men, and, as a class, benevolent men; they are so to-day and are growing more so. If we ever have,

as I believe we shall have, a more perfect system of hygiene and medical treatment, it will come, not from a radical turningabout, ignoring and despising the medical men past and present, but it will come as an outgrowth of the studies of the past, the present, and the future.

I say this, lest you may think that I, in my emphasis on the side of the psychological effects of the mind over the body, am ignoring all the material sciences in regard to health. Let me say that chemistry is a science, undisputed. Certain chemical elements produce certain effects upon each This is an unquestionable fact. There are laws of physiology which have been discovered. None of these must be set aside. There is, however, an unexplored field,—a field in which there has been but little study, and from which we shall gain the most that has ever been gained in the prevention of disease and the promotion of health, - and that is in psychical research, the influence of the states of mind upon the body.

The instincts of man are toward health. Look at the savage races. They are generally healthy. This comes from two reasons - perhaps more, but two in particular. Their instincts are toward health. and they are a moral people. They have not Christian morals; they know nothing about them, but they "are a law unto themselves," and, according to their knowledge, they are vastly more moral than civilized people. Their consciences and conduct are not at war with each other. When I look at the battles that are constantly going on among civilized people between the moral sentiment, on the one side, and habitual conduct on the other, I am astonished that people are as healthy as they are; especially so when I take into consideration the tremendous power of the mind over the body.

I do not go so far as to say that if you' think rightly, if your purposes are good,

you will need no material food, that you will need no sleep, that you will need no water to drink. That would be contrary to common sense, and an absurdity on the face of it. We are to look carefully at our food, but not fearfully at it. I believe there are certain elements that must of necessity be taken into the body to build it up; notwithstanding the tremendous fact t' at the clay-eaters eat that, and only that, v lich, when examined chemically, shows to nutriment for the body. But they are a puny race.

Now there are certain elements that go to nourish the muscles; the body needs them. There are certain elements that go to make nails and hair; the body needs them. There are other elements that make nerve and brain; the body must have them in order to do its best work. These elements are necessary. I have insisted so often upon your eating and drinking the natural hypophosphites, that is, as they are found in botanical or animal states. The drugstores are full of hypophosphites, most of them, however, in a mineral state, which the body cannot appropriate. The body must have that which will build the nerves themselves, and it must have the hypophosphites in a vegetable or in an animal form. That is why I urged upon you and upon the public to drink the Nervine coffee. It contains a larger per cent of that which nourishes the nerves, the brain, and the bones than any other food or drink.

In the choice of foods, instinct must lead man, as it has lead the animals, towards the selection of the foods most nourishing to the body, and that is one of the reasons — together with another reason which I have not mentioned — why, perhaps, the savages are more healthy than civilized people are. I think there are three general reasons for the health of the savage, two of which I have mentioned; viz., (1) their obedience to what they consider right (this moral sentiment does

not prevail absolutely, but it prevails to a certain extent); and (2) their instinct toward health. God planted in the human constitution an instinct toward health. both in the selection of its nutrition and in the tendency of its mind; and the savage renders stricter obedience to that instinct than the civilized man does. The third general reason for the health of the savage is the survival of the fittest. Those born weak do not live, and therefore tendencies to weakness and disease are not transmitted from generation to generation, as in civilized communities. These three things, together with others that I have not time to mention, keep the savage races comparatively healthy.

I place a great deal of dependence upon this matter of instinct toward health. When I look at the food that is usually placed upon our tables, I am surprised that so much is healthful. To what shall I attribute this? Not so much to the fact that the knowledge of physiology has been introduced, but that the instinct of the body has led to the placing upon the table of much that is conducive to health.

Have you not known persons who, so far as you could judge, did not seem to have any particular disease, yet who gave all their attention to what they should eat, how much they should eat, how much they should sleep, and how much air they should breathe, and still were always living at a poor, dving rate? What is the trouble? Suppose I had a hollow mould, just the shape of the human form, and I should pour into that mould all the elements that go to make up the human body. Would that make a healthy man? There is something back of all this - something which uses these chemicals. You say it is Life. Yes, but Life is everywhere, and yet Life does not make a human being. Life, then, must have taken some definite form. Life has taken the form of soul, and the soul uses these elements to make

the man, to perpetuate his existence, and keep him healthy. Hence, we must study the laws of the soul, because the right disposition of mind will keep a man healthy on food, which would make a person of wrong disposition of mind sick.

I do not know how far this power of the mind can be carried in its effect on the body. Far be it from me to take away one jot of hope in this direction. When I see the public mind being used in this direction, I rejoice; I have no criticism for it. When Christ came, disease fled before Him. Health was with Him. One of the proofs that He was the Son of God was in the sign that He healed the sick by His presence. From good souls flows health towards others. There are checks and difficulties which we have not yet overcome, which the mind is not able to solve or fully understand; but I am absolutely certain of one thing, and that is that the power of the soul is toward health as it is toward goodness. The whole constitution of the physical person indicates that the states of mind have much to do with health.

Let us look for a moment at the structure of the human body. Look at the two nervous systems, the Spinal and the Sympathetic. What are their uses? Vegetables do not have them, and yet they live. No tree has them, and yet it lives. No flower has them, and yet the flower lives. The lowest forms of animal life have scarcely any suggestion of nerves, and yet they live. But as you ascend in the scale of animal life, you find more mind and correspondingly more nerves. When you ascend to man you find that he has a complete nervous system. These nerves serve as a physical relationship between the mind and the body. If I choose to move my hand, I have the power to do so, because there is a communication in hte nervous system between the muscles of my hand and my mind. I do not mean mind manifested simply as judgment or reason. Mind manifests itself throughout the whole body by means of the nerves.

By the cerebro-spinal nerves, voluntary muscles and also muscles that are called both voluntary and involuntary are moved. Then there is also the Sympathetic nerve system. What is this Sympathetic nerve system? Of course the knowledge of the nerves and their laws and operations is little understood as yet, though it has been the great study of scientists for many years. So far as investigation has gone, the sympathetic nerve is said to be for the purpose of regulating the vital functions—the functions which make blood and circulate it, the functions which build up tissue.

The sympathetic nerves regulate the functions. These nerves are very directly connected with the emotions—not that the spinal nerves are not related to the emotions; they are both related to the emotions, but it seems, by the most recent investigation, that the Sympathetic system is more especially related to the emotions. These nerves, whether sympathetic or spinal, are the mediums through which the soul—the ever-indwelling soul—promotes the power of the body, directs, regulates, and sustains it.

Health must come; organic structure, with its various moulds and relationships which are found in the human body, must come, largely from the control of the nerves; and the nerves are controlled by what? The soul, or the indwelling spirit. Every particle of investigation concerning the nerves points to something behind them,—something that is not nerve and is not brain. These nerves are in the hands of the spirit.

I wish Professor Carpenter's physiology was in the hands of all of you. It was considered to be too elaborate for the schools. If there was a demand for it such as there should be, it would be reprinted. If you study this work you will





Prof. Kenry B. Southwick

As Cardinal Duc de Richelieu.

find that certain states of mind produce disease. This is an accepted fact. Now is it not easy to argue that if certain states of mind will produce disease, certain other states will produce health? If the mind has power to dissolve the flesh on the finger, on the other hand what may not right states of mind do for a body already diseased? If wrong states of mind, as has been proved, will produce poison in the system.—and a deadly poison, too, a narcotic poison that brings on death in a short time,—what may not right states of mind do toward fighting disease?

There was once a person who was bitten by a serpent. While he stood by a fire on a certain occasion warming himself (for he had been tempest-tossed), there sprang from the fire this deadly thing, which fastened upon his hand. The people who were around him stood aghast. They knew what it meant. They had seen one after another die from its poisonous bite. They said, "Of course he will die." But behold! in a little while he looks better, rather than worse. He shook off the deadly thing and was all right. He had followed a certain individual and believed on Him, and that One had said, "If you eat any deadly poison it shall not hurt you." Nothing in modern times is more radical than this. He did not eat the poisonous thing, but it was more terrible than if he had. There was then a state of mind in that man which prevented the poisonous bite of the reptile from injuring him.

The question is, How to induce this state of mind. This will be the study of the future. Who dares limit this power? There may be foolish things said by those who advocate it, or there may be wise things said, but I dare not say what this power may some day accomplish. Here is a field for study. I expect wonderful things to come from it. Oh, there are resources of health in your soul you do not

dream of! It has been the great revealers of Truth and Religion, of God, and man's relation to God, who have demonstrated these things.

God did not purpose to keep you well, unless you have a right state of mind. He sent His Son into the world, and that Son travelled far and near, healing the sick, working wonders - called miracles — in healing the sick, in raising the dead. But He went into a certain place and could not do "many mighty works there because of there unbelief." The state of mind in those people was wrong. In other places the state of mind was right, and wonders, not told in fables, were performed. Some people in modern times, and some very good people, too, have seen fit to deny the miracles of Christ, out of no bad disposition, but because they seemed incredible to them. The time will come when no one will think of denying them any more than they will think of denying the Golden Rule, because I think they are pretty closely related, as we shall see to some extent, perhaps, before I finish this lecture.

I shall speak of some of the healthy states of mind. First, of serenity of mind. How few maintain it! If we are shut away from oxygen, for a short time even, we shall die. Serenity is as necessary to health as oxygen is to life. A man can no more live and be healthy without serenity of mind than he can continue to exist in the body without inhaling oxygen. This subject is a great study, and there was never such a demand for the study as there is to-day. When I look over the history of the past, and see that men were less nervous and less anxious than we are to-day, I find that they were more active. An active body tends to promote serenity of mind. One of the best antidotes for anxiety is hard work.

How is serenity obtained? I shall only mention one or two means. Faith is a

"Faith?" means of securing serenity. Yes, "But that is as difficult to obtain as serenity itself." That may be. Faith comes, consequently serenity comes, from placing the mind upon the right objects and subjects of thought. Here we go right back to the one idea which underlies all our work here, — that thinking rightly upon the right subjects promotes all the good that man is capable of enjoying. "If a man lack faith," the Bible says, "let him ask of God." Yes, but one says, "I have tried it, and it doesn't work." Perhaps you have not tried it in the way to reveal the great truth to you.

I look upon yonder mountain, and there is the picture of serenity. That means something. You cannot look upon a range of mountains without feeling that that range speaks of serenity. Who speaks through that serenity? It is God speaking to you through the serenity of the mountains. You cannot look out on a June day upon the flowers unless they talk to you of serenity as well as of beauty. And at night, when man is most likely to be anxious, God has spread out, through the whole heavens, the stars. Who can step out under the stars and, while looking at them, fail of the message that they bring? Serenity, serenity, sparkles from every part of the heavens. "But what has that to do with my serenity?" Much, if you contemplate it. These stars come out and supply a natural demand of the soul. But if we look at them anxiously, trying only to know their courses mathematically, we only know about them. If we would know them truly, let the soul stand and drink them in, as the placid lake does. I look at that little calm lake, and see the stars reflected in it. Not only do "the stars above look down at the stars below," as the poet says, but the stars below look up at the stars above. Yes, it is natural for us to reflect what we see. Is the soul a poorer reflector than the lake? No; the soul is the greatest reflector in God's universe. The soul that goes out at night and reflects that which the stars, and heaven speak of will reflect serenity.

We must be careful, if we are troubled with anxiety, to select those objects which produce serenity. The Hindoos had studies for the promotion of serenity. The Stoics were also aiming for the promotion of the serenity of the soul. Do you not know the need of it? Is it not an individual want? How blessed it is to be serene!

Hope is another healthy state of mind. "Hope?" you say; "yes, that is good. I have heard that before, but how shall I attain it? I have been disappointed in everything that I ever undertook. Has not everything gone contrary to my plans? I look out on the history of the world, and do I not see that other men's plans have been blown into confusion? Is not the path of man strewn with blasted hopes?" Yes, yes; no, no. Both things can be said. Your plans have been thwarted; you have not succeeded in what you undertook. How do you know that you undertook the best thing? Have you the eye of Omniscience? Can you see all things from the beginning? Have you not seen that when your purposes were thwarted, something better came?

There is a wisdom around and about us that is just as much interested in our welfare as we are in our own. I suppose God sometimes says, "Try your own way." By and by we fail, and we say, "Oh, it is no use; my hopes are blasted. My purposes have all been thwarted.' Then the angels sing gladness, for they knew what the great Teacher was trying to do. "Now," says God, "come this way, and I will show you a better plan." An inspired one said, "Hope toward God."

Let us mention another healthy state of mind, viz., benevolence, real benevolence,

—intellect manifested in the form of affection; a wise, providing tenderness for others. This is a healthy state of mind. It is so healthy it contains the states that we have already spoken of, as the greater contains the less. They are all tributary to this. How calm and serene one will be when planning to do something to benefit others! How anxious and nervous when he is trying to do something for himself! He sees reasons for believing he can help another, when if he was working for himself, he would see no hope. Thus serenity and hope are obtained by thinking and working for others.

Suppose you wanted to provide yourself a home. You picture its beauties, yet you feel that you can never save money enough to buy it. You try and fail. At last you say, "Well, I will shift my ground. I, being poor, will make others rich. I will try to enable others to get a home." Serenity comes and blesses you, and how grandly you work on! Benevolence is a healthy state of mind, and it induces wonderful power in the body.

My friend here on the platform has been pastor of a church for many years. If I should ask him if, in his pastoral visits, he had not been surprised beyond expression to see the endurance of some mother who for nights and nights had gone without her rest, because caring for a sick child, he would answer, "Yes." See the endurance of a wife of ordinarily feeble health, in her devotion to a sick husband! Or, perhaps, a frail father or husband may manifest the same powers of endurance, when taxed to help the other members of the family. Wonderful! Oh, I wish we had the records of such things!

I took up a newspaper of twelve pages this morning. As I looked at that paper, I said, "Would to God we could have daily papers of twelve pages that would relate instances of benevolent deeds!" Oh, what a healthy newspaper that would be!

With ten such newspapers in this city, you need not fear the Asiatic cholera, even if it should cross the Pacific in the next steamer. Oh, this power of benevolence is next to the power of Almighty God!

Why, when I read the biography of a certain clergyman in New Orleans, where the yellow fever prevailed, I was filled with awe. The inhabitants of the city all who had the means to do so - fled; the rest remained to fear the vellow fever. This minister did not leave, but stayed to comfort others; nor did he die with the yellow fever. He was with the sick and the dying, but the yellow fever could no more touch him than that poisonous reptile could kill St. Paul. He could go where the cholera or the smallpox prevailed, and come forth unscathed. "Yes; but I have known others," you say, "to go among such epidemics and take the disease." How do you know the others went there from pure benevolence? you do things because it is your duty, you will not be safe, nor proof against contagion.

Let the person who has nothing to guide or sustain him but a sense of duty attempt to reclaim the drunkard, and he is liable to become a drunkard himself; but if a person moved by a sense of helping the drunkard goes to the grog-shop while he is dominated by that purpose, he will not suffer from the act. He is allied so strongly to God that it makes him next to Omnipotent.

I want to mention a few other states, but you will ask me, before I do, "How is benevolence obtained, as a continual or established state of mind?" Search for every benevolent act that you can find others have done in Christendom, and read the records of the benevolent acts of Him for whom our churches were built. Do you observe people for the sake of seeing their benevolence? "Why, yes," you say, "I hunt for it; I do not find it."

Were you sure you would before you began to hunt? Do you believe there is such a thing? If you believe there is such a thing in the human soul, you are certain to find it. But we are all of us plagued as that Haman was - with looking at one unpleasant object instead of the good which is all around us. He had blessings on every side, was promoted from day to day, higher and higher in the king's court; but he said, "Yet all this availeth me nothing, so long as I see Mordecai, the Jew, sitting at the king's gate." So we all have some Mordecai at whom we are looking. Search for benevolence and you will find it; search for good, and search with love, and you will find it.

I never admired that old Philosopher Diogenes very much. He took a lantern in the daytime; went wandering all through the city to attract attention to what he was doing. "What are you doing, Diogenes, with a lantern in the daytime?" "Trying to find an honest man." But he will never find him by looking at the outer world. He will find him only when he leaves the lantern and looks for him through his own soul. Diogenes started as a sceptic, and I suspect his honesty. The good man who searches for good in this world will find it.

Ask the missionaries who have gone among the heathen, "Do you find any good there?" And every one will report, "We do; much good." There is something good in every one.

Archæologists, to-day, will search many feet below the surface of the earth for some relic of ancient art. They will search to any extent to find a single statue that anciently graced the Parthenon, or even a piece of an arm or a hand, because they know that that sculpture was good and they would look long for a little piece of it. Now, if a person loved goodness so much that he would look long for an exhibition of it, do not you think that he

could find it? You never saw a family or an individual in which you could not find some manifestation of goodness.

Now let us turn these thoughts to the matter of health. How often you meet people who are never quite sick, but never very well. They tell you that they do not feel as well as they did three weeks ago-"What ails you; what is the matter with you?" "Oh, I do not know; I have been trying to find out." "You have been looking for an ailment; haven't you?" "Yes; I have been asking the doctors what ailed me; they are such an ignorant set, they don't know. As a last resort I come to you." What do you suppose the effect on the community would be, if the majority of the people who are now consulting physicians to find out what ails them should go to them and ask them of some health they had in them? Have you looked to see how much health you have in you? Is the attitude of health in the Look for health in yourself. "Well, I have a pain in my side, - in my left side." Does your right side feel well? Keep thinking of that side, then. If you have the rheumatism in your right leg, think how nimble your left leg is. I think that nine times out of ten, if we would keep watch of the health that is in us, and rejoice in it, it would expand and expand and expand, until it would crowd out all our ailments.

Are you aware that we, as a people, are in a sad state of mind in regard to this matter? We are constantly hunting for an ailment in ourselves? We can do this to such an extent that we can even educate the nerves to report imaginary troubles. I once saw a lady who could not find out why she suffered so much physically. The doctors, many of them, examined her and said they could not find any organic disease. She thought the doctors did not know anything, of course, for she knew she was dying. I got the history of her

case, as doctors always do; and when she asked me what I thought her disease was, I named it, "lying nerves." I said, "Your nerves lie. By some means you have taught your nerves to report a pain when none is there." The person was brought to me on a bed. In three days' time that person could walk a mile. Her pains were all gone. I made her believe, what was true, that she had looked for pain in her-body so long that the nerves reported it. Look for pain and you will find pain.

I do not think I have ever given jus such a lecture on health as this. I have generally named what things ye should eat, and what ye should drink, and how withal ye should be clothed. I never gave a lecture on consumption and its cure, or on difficulty with the hepatic organs and their cure, without having patients enough to occupy my entire time for the next week. People would come and say they had such and such a difficulty. One person who has not taken enough exercise will have a little pain under the left shoulder-blade, and he will tell me his grandmother's great-uncle died of consumption, and he is afraid he is going to have it.

Now to-day let not a single one come to me to have me hunt up a disease for him; but I will tell you what you may come for. You may come to have me hunt up some health for you; 'I will see it somewhere in your graceful movements, in the sparkle in your eye, or in the natural good color on your cheek. If there be any virtue in you, think on these things. I am sure you have health somewhere. Look for it. Disease never likes to come unless it is expected. If it is going to visit you, it wants you ready to entertain it.

A lady asked me to-day about diphtheria. I said. "I know you will not have it." Diphtheria is no more catching than the toothache, unless you are in a right condition for it. But you have been thinking

it was and have been looking for it, and I think action of mind helps to make it so. So long as the attitude of the public mind is looking for contagion, we need to put out the red flag, for that attitude goes far to make scarlet fever and diphtheria contagious. There are currents in the mind, just as there are currents in the circulation.

I am speaking not merely from theory, but from what I have seen. I knew of a town which, when a certain disease broke out in the neighborhood, and the children were dying every day, called a townmeeting. The people voted to send for old Dr. Thompson. They call him a "quack" to-day. He quacked to some purpose, however, for there were only two deaths after he arrived, and those persons were dying when he got there. A townmeeting was called and a vote was taken to stop the disease by having Dr. Thompson come to town. The disease was voted out. Study the history of the plague in London. The city was vile enough, but there was something worse than that. There were prophets who looked at the heavens and said that something dreadful was coming, some devastating plague was coming - and it came. Other cities were in as bad condition. What was it that brought the plague? The plaguey prophets who induced plaguey states of mind.

Let us all say that we will not be sick any more. Let us all say that we will not send for Dr. Thompson, but vote hat we will not look for ickness. You say that is too radical. It is not half radical enough. If we are going to be well, we must turn our minds toward health. When a certain northern navigator said, "We have been frozen in here six months, but in a few weeks the healer will be here. The sun is coming. It is because of the darkness that you have been sick. Now the sun is coming, you will be well,"—his men felt better immediately. I tell you there is

the Sun of Righteousness coming with healing in His wings. The world is full of health as it is full of beauty. If we look for beauty, we find it everywhere. If we look for health, we shall find it everywhere. Shall I guard a point or leave it just where it is? You may misinterpret, possibly, if I do leave it here, and do not stop to say that in spite of all this, I do not claim (perhaps I may, some day, when I get the faith) that we shall be actually exempt from disease. I, myself, may possibly have a cold to-morrow morning; but I can tell you one thing, I shall not look for it; if it comes, it will be unexpected and it will be quite unwelcome. I, for one, do not enjoy either being sick or being almost sick. I enjoy being well, quite well, and having so much health I do not know what to do with it.

NORMAL DEPARTMENT.

Fredric A. Metcalf, '89, Editor.

THE VALUE OF EXPRESSION FROM A BUSINESS STANDPOINT.

It is undervaluing the true functions of mercantile life to ascribe to it simply and solely the sordid pursuit of money getting. If it should limit itself to serving this ignoble end only, it might justly be regarded as a vocation, unworthy of the connection or sanction of honorable men. Happily there seems to be irrevocable conditions governing the business sphere which place a premium on honesty, intelligence, and true manhood, and the possession of these essentials becomes the surest guaranty for ultimate success. The merchant or business man from the very nature of his calling must necessarily be an active element in every community, accumulating by his constant and varied contact with individuals and their interests, a store of knowledge and experience that should have a most beneficent influence.

This idea cannot be served by an ignoble standard of thought, words, or action.

Let the worthy thought, the true statement, and the kindly conversation be dignified, and illumined by that faculty of expression that will give force and character to it all. It is of inestimable value to a business man to possess this power of expression, and I have frequently recommended young men whom we employ, especially those who have not had the advantages of the higher education, to avail themselves of the instruction given in Schools of Expression. I am well aware of the fact that a young man in a business house cannot leave his work and attend day schools. But in this, like everything else, "where there is a will there is a way" to accomplish a desired end. It is painful at times to notice how comparatively few of the young men who engage in business pursuits, possess the faculty of graceful and at the same time forcible expression, grounded as this must be in the first place upon the innate character of the individual himself, and in the second place upon the training and refining influences under which he is placed or places himself, to develop and beautify his natural quali-

From my own humble observations I should regard the School of Expression as a most potent influence to this very desired end, and I regret that more of our young business men do not avail themselves of their advantages. It appears to me that many of them do not understand the grand scope of schools of this character. The impression is current that only students of elocution and oratory have a place in them, and thus injustice is done, not only to the institution itself, but more especially so to the hundreds of young men who are deprived of their benefits - many undoubtedly through this erroneous impression.

It appears to me, therefore, that it would be wise for the management of these schools to use every effort in their prospectus and by other means of information, to dispel this misunderstanding, and let the business young man know the benefits he may receive by coming in contact with them. My own impressions on this matter are not imaginary or visionary, but based upon the testimony of the most evident improvement noticeable in the young men from our business house, who placed themselves under the instructions of one of the professors of the Emerson School of Oratory.

T. B. FITZPATRICK.

PERSONALS.

Miss Genevieve Pugh, '93, has accepted the position of private secretary to our Brazilian minister.

* * *

Mr. John B. Weeks, '93, is with the Otis Skinner Company, and has made a decided success as "Gratiano" and in the "King's Jester."

Miss E. Corinne Underhill, of the class of '95, represented Emerson College, in being one of the ushers and introducers at Lady Henry Somerset's banquet, tendered her at Music Hall, the 3d of January.

Miss Adela Brakstone writes from Kingston, Pa., "Please say to the Management of the Emerson College of Oratory Magazine, that work is booming in Wyoming, and I send best wishes to all the dear E. C. Oites!

* * *

Mr. Almond E. Palmer writes from Topeka, Kansas, where he has charge of the Department of Rhetoric and Oratory in Washburn College,—"My location here is a delightful one and the College work very much to my liking. Hail, all Emersonians!"

A capital Knox foot-ball player is coaching a certain young lady in the perplexing duties of a "centre rush."

The Coup D'Etat.

If she had studied at Emerson she could teach him the "Vital Slide."

* * *

He makes great progress who enlists his feelings for the invigorating of his intellect. Mr. Stowe has been commended by the professors this year for his rapid growth. This must be due to a dramatic mixture of psychology, philosophy and *Hart* ford.

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Curry — Jeffries: We are pleased to give good news of two of our former students. Dr. and Mrs. D. W. Jeffries announce the marriage of their daughter, Sarah W., to Mr. Thomas A. Curry, December 17th, at Chester, Pa. Mr. and Mrs. Curry have a delightful little home in Philadelphia and are giving public readings with great success.

* * *

Mr. Gaylord writes from Oberlin College, Ohio: "Our work is very prosperous here. Mr. Harris and I are both kept as busy as we wish to be. The prospect is that the work will grow here until there will be enough to keep several teachers busy.

We are very earnest for the success of the Magazine.

Miss Lettie Kingsley, '93, says:—" My class work and private lessons, reading and coaching for amateur theatricals keep me very busy and I enjoy every moment, my pupils are so interested in the work. I wonder how many Emerson College of

Oratory students are prepared to meet the strange questions that may be asked them?

I am, and accept every question philosophically, however absurd it may be. I was rather surprised at one "anatomy question." It was, "What effect does drinking soda have on the system?" "Of course," my questioner said, "You must know because you have studied anatomy." The question was answered satisfactorily, at least to the questioner, and the good effects of Nervine coffee were made known to one more.

Mr. Arthur H. Burr, '92, has prepared a new and superbly illustrated lecture on "Our New England Writers, Their Homes and Haunts, or New England in Song and Story." This lecture is a stereopticon ramble among New England scenes of the past and present, and many choice readings and extracts are given from the writings of different authors.

The local press spoke in most commendatory terms of Mrs. Alice White DeVol's recital in Berkeley Hall, December eighth. Mrs. DeVol first gave Herbert D. Ward's dramatic monologue, "A Romance of the Faith," after which she recited Rosetti's, "The Blessed Damosel," with violin and piano accompaniment by Mr. Bartlett B. Briggs and Mrs. I. H. Marston. Mrs. DeVol was also assisted by Mr. Fred Marston, who sang Pinsuti's "Bedouin Love Song," Dudley Buck's "Fear Not Ye, O Israel," and Shelley's "Love's Sorrow." Speaking of Mrs. De-Vol's interpretations, the Boston Gazette says that they showed her to be "mistress of the art of elocution," while the Transcript speaks of the charm of Mrs. DeVol's "rich and vibrating contralto tones, and freedom from 'stage' affectations."

The author, Mr. Ward, was among those present in the audience, as were also many other prominent literary people.

HERE AND THERE. AN INCIDENT.

Scene — A large hall, pupils taking exercises in Voice Culture.

Noisy Pupil — N-o-ry — O, it was lovely! Wish you had been there! — n-o-m — Simply elegant! You don't know what you missed! — n-o-m. Phew, I smell gas.

Annoyed Classmate (aside) — I hear it!

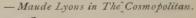
"Yes," said the Professor, "Sheridan had many noble characteristics, but he was one of those unfortunate men, who could never say no."

Mischievious Pupil (sotto voce) — He should study Visible Speech!

A PROMISE.

We walk together. If while you are watching The waves which beat so strong upon the shore, I should be missing and you could not find me And could but touch the garment which I wore, I pray of you—weep not,—and when you call me, Forget that name which once was mine to you. Forget the face which hid a spirit's features, We meet again where old has changed to new.

But should you seek for me upon earth's bosom, And if to find me you would wander far—Listen—I'll lie amongst the tangled grasses, I'll tremble in the light about a star. I'll sing to you by means of women's voices, I'll weep to you in saddened children's hearts. I am a part of life, and you, beloved, Touch close to me amongst the other parts.





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LIFE A DUTY.

"I slept and dreamed that life was beauty? I woke, and found that life was duty.
Was thy dream then a shadowy lie?
Toil on, poor heart, unceasingly,—
And thou shalt find thy dream to be
A truth, and noon-day light to thee."

ELLEN S. HOOPER, 1816-1841.

All graduates changing their addresses will confer a great favor upon the College, if they will kindly notify Mr. Sherman at once of such change.

The EMERSON COLLEGE MAGAZINE Association also wishes it stated that it will greatly facilitate its work, and insure a prompt delivery of the Magazine, if subscribers will notify Mr. Frank J. Stowe of any changes of address.

The way in which the matter of helping the drouth sufferers of Perkins Co., Nebraska, was taken up in the College.

is a practical and inspiring application of the principle of "helpfulness" which we all claim for our institution. Within a few hours, the sum of \$95.00 was raised among the students, and promptly sent to the aid of the needy ones.

We regret that by an oversight the name of the author of "Light and Life From Above," was omitted in the notice of the book last month. The author is Rev. Solon Lauer; Publishers, Lee and Shepard, Boston.

In the current number of the MAGAZINE Dr. Lauer has made some cuttings from the book, which will interest our readers.

Another interesting book, recently published by the Arena Publishing Co., is "Hypnotism: Its Uses and Dangers," by James Henry Cocke, M.D. The book is a medico-popular treatment of this subject which is at present exciting so much public discussion. The author states his object in writing the book in his preface,—"to divest hypnotism of the supernatural... to describe its dangers and to outline its usefulness both in the medical world and in society."

In Part I, the subject of the phenomena of hypnotism is treated fully, and in Part II, its history and the various current theories in regard to it.

In the chapter on "The Dangers Attending the Practice of Hypnotism." the author says: "Thus it follows that Hypnotism is not a magical power, by which one man can permanently control or rule the destinies of another, or in which women can be robbed of their virtue, or

the wealthy of their property; and yet, certain states of mental enfeeblement may be produced, not by hypnotism, per se, but by the credulity which was a part of the subject's nature before he submitted to the process of hypnotization." "Hypnotism: Its Uses And Dangers," by James R. Cocke, M.D.: Arena Publishing Co., Boston.

IN MEMORIAM.

MART DOW.

"I want to hear the old band play." As I repeat this line, I can seem to see Mart Dow, as he stood one evening, some years ago, and recited this little poem for a few of his friends.

I can feel again the bright radiance of his personality. I can hear the tones of his voice — a voice that had tears in it — and I can once more come under the spell of that pathetic little poem.

And yet, although his work was a delight to all who heard it, it is not Mart Dow, the reader, who lives in our hearts. It is Mart Dow himself.

When he first came to the Emerson College, he was a fresh looking lad with pleasing manners, and a kindly smile.

Although the school contained many students, only a short time had passed, when every one knew Mart Dow. Perhaps it was because of an innate charm, which he possessed, perhaps it was only his kindly spirit, but whatever the cause, people not only knew him — they loved him.

As time went on, and he grew in wisdom, and his special talent was developed and cultivated, people outside of the college became interested in him. His work was quite original, and his personality was so attractive, that wherever he went, he made hosts of friends.

He graduated from the College, and took up his part in the world's work.

A singularly successful period followed.

He had more engagements than he could fill. He was busy every minute, and his time was filled with the work he loved Life seemed full of glorious opportunities.

In the midst of this success, when the future seemed to hold wonderful things in store for him, he fell ill. His friends know the story of his illness, and of his journey across the water in search of health.

Many people who knew of his critical condition when he went abroad were surprised to learn this winter, that Mart Dow had not only returned to this country, but he was about to commence work again.

He had signed a contract for an engagement of six weeks. He read three times, between Battle Creek, Michigan, and New York City, and then he was obliged to give up.

He entered a hospital in New York, and on February the twenty-fifth, this chapter of his life closed.

As I recall Mart Dow during his illness, I seem to see a hero. The real sweetness, and the great strength of his character, shone out through the worn body, until his face with its cheerful sweetness, was radiant with spiritual light.

No one ever heard Mart Dow complain. No one ever saw him discouraged.

The moments when he faced the reality that lay before him, were passed alone.

When his friends saw him, he was full of such patient cheerfulness, that the pathos of it sank into their hearts.

No matter how much he was suffering, if any one asked him how he felt, he always answered, "Very much better."

"Very much better" — perhaps, although we can't understand why such a life was taken from a world that needs such lives, perhaps, if Mart Dow could still speak to us, he would say, with the old sunny smile we remember so well, "It is very much better."

D. C. H.

PHYSICAL EDUCATION.

SILAS A. ALDEN.

It is not the purpose of the writer to say something new upon physical education, but rather to induce a more rigorous practice of exercises that will develop the body to cope with the undue mental tension, in this age of competition.

There is no one thing so indispensable to success and endurance, as bodily stamina. The first requisite of good teaching, other things being equal, is good health. We must teach health not only by theory, but also, by example.

To be successful in teaching oratory, we must be permeated with the spirit of oratory. So in teaching or introducing physical culture, we must show its results in a well developed body, pulsating with life and energy. Many a person attempts to teach physical culture who himself has not drunk long enough at the fountain "from whence cometh our strength" and who, in the words of Matthews, "cannot stand in the free air of heaven, with his feet on God's free turf, and thank his creator for the simple luxury of physical existence."

No teacher is a wise counsellor who has not gained his knowledge by experience. If you would teach truthfully, teach by example and see to it that the example is an outgrowth of obedience to nature's laws. Why is it that students of physical culture, with but few exceptions, do not continue the practice as they begin? They start in as enthusiasts, but, after learning the mere form of the exercises, they say, "I know them all." Blind, indeed, are they to the universal law of evolution! When the blind lead the blind what is the inevitable result? Both fall into the ditch. Are we then so sure that we know the exercises? Is not this just the time for rigorous practice? And as weeks, months and years go by, and the body has

become rounded and symmetrical, and the "strength of brass is in our toughened sinews." Can we not then better say that we "know the exercises" and are ready for the fray.

"The effects of the culture of the body are strikingly seen in the nations of antiquity, with whom systematic physical exercises were a part of their regular school education. The brain was filled thereby with a quick-pulsing and finely oxygenated blood, the nerves made healthy and strong, the digestion sharp and powerful and the whole physical man, as the statues of antiquity show, developed into the fullest health and vigor."

It is told of Cicero that he became, at one period of his life, a victim of dyspepsia. The orator hastened, not to the physicians, but to the gymnasium; submitted to its regimen for two entire years and returned to the struggles of the forum as vigorous as the peasants that tilled his farm. Had he remained a dyspeptic, he never would have cowed Catiline into silence or blasted Antony with his lightning. So the intellectual power of those giants of antiquity, Aristotle and Plato, was owing, in a large degree, to that harmonious education in which the body shared as well as the mind.

We can all see that, "The body, as well as the mind, has rights that must be respected." When a teacher of literature is sought, the question is asked, "Has she imbibed freely of the spirit of the authors she is to teach, so that they have taken possession of and live in her? If so, she is the one we want."

Again, a person applies for a position to teach physical culture, and the question is asked, "Has she imbibed freely of the laws of health she is to teach, so that they have taken posession of her and she stands for them? Does she express in all her movements the four attributes of the soul, namely, life, affection, intelligence and

will in a marked degree? If so, she is the one we want."

"Man's power," says Mr. Beecher, "comes from the generating forces that are in him, namely, the digestion of nutritious food into vitalized blood, made fine by oxygenation, an oxygenation by which that blood has free course to flow and be glorified." It is no exaggeration to say that health is a large ingredient in what the world calls "talent." To do our work cheerfully and well we need a working constitution and a system of exercises that will develop the body to serve the mind most advantageously. This can best be obtained by a thorough practical knowledge of The Emerson System of Physical Education.

THE NEW PHILOSOPHY OF LIFE AND EDUCATION.

BY REV. SOLON LAUER.

There is but one educational institution in the world, so far as I know, whose method is based upon a recognition of the divine nature of the human soul. years ago, I became a student in that institution, which was then but the embryo of what it has since become. I had sought for true education in high school and college, but found it not. Like the prodigal son, I had fed on husks. In the school of Dr. C. W. Emerson, I found a recognition of the soul. Amid the materialism and externalism of popular education, there was one school which, though assuming only to teach physical culture and oratory, contained within itself the germinal principles of what has since developed into a new philosophy of education, and gained the recognition of leading minds in the educational world. profound metaphysics of India, Greece and Germany are united in this system. Its fundamental principles are voiced by the prophet-souls of the ages, from Plato to Emerson. The glory of this philosophy has but dimly appeared as yet. The results attained in the Emerson College, almost miraculous though they have some times seemed, are but meager hints of what shall be, when, in the fullness of time, the principles of this philosophy shall be more generally recognized and more widely applied to the affairs of life. The soul is the source of all growth. For within, by Laws which are the action of the Divine. Creative Mind, comes forth all human progress.

Having been requested to furnish a contribution for the pages of this Magazine, I feel that I cannot do better than to offer some few sentences from my recently published book "Life and Light from Above"*; in which this philosophy has found a fragmentary statement.

"The ultimate of all education should be the knowledge of the soul's real nature. I must know myself for an expression of the Divine Life before I can unfold my highest possibilities. Let no man prate to me of atoms or elements, to show me that I am a child of the Dust. If I were of the Dust, I should believe this lie: but the soul in me refuses it. I am of the Divine, All-Perfect Life, and I listen enchanted to the Truth concerning my real nature. My soul stirs with joy at the sound of this high music. It is the music of the spheres, interpreted in speech. It enchants and ravishes me. I am lifted up at the sound of it, and spread my wings in my native air. My soul refuses to know sin or disease. These are not of her, who wears the Mantle of Light and the Crown of Divinity. The illusions of Time shall not deceive her, who has seen the face of Truth. In the consciousness of my real nature, I go forth strong for any conflict. I cannot be vanquished, I cannot be hurt, by any weapon in the armory of Time. My shield and armor

^{*} Lee & Shepard, Boston, publishers. 250 pp. Price, postpaid, \$1.50.

are words of Truth. My weapons are right affirmations of the nature of the Self."

This passage, read as students of the Emerson College have been educated to read literature, will lift the mind to that plane of spiritual consciousness where power is; and on that plane every faculty of the mind receives immense accessions of strength. The following passage has been found especially helpful by one of the faculty of the College:—

"A tree whispered a secret to me this morning. I stood with my arm around it, my cheek laid against its rough bark, listening if I might not hear its heart of life throbbing in response to mine. heard a Voice coming up out of the silent but light-filled Eternity, through countless ages of creation, and uttering itself forth through this solemn monitor of nature. It said: 'All life is from within. God creates from inner centers. Seek not without for power. It lies within. canst not find God in any distant land, in any person wise or holy, in any book, ancient or modern. Thou wilt find him in thine own soul, in all His splendour and power. As He has organized the oak into the tiny acorn, so has He organized the Divine Man into the soul. Call upon That, call upon That, and thou shalt stand a god in time and space; ruling the earth and all things therein. God cannot help thee save through thyself. Claim thy possibilities, and they are realized; neglect them, they lie sleeping forever. Now, thou hast received the secret of Power. Use it for the welfare of thy fellow-men, and the kingdom of heaven is at hand!"

The truth that all education is from ideals in the mind is expressed in the following extract:—

"Look on Truth and be saved. In thy finite strength thou canst do nothing. Truth alone can save thee. The Divine Ideal, born of the All-Perfect Mind, is thy true saviour. Look on That, and thou art saved. Invoke That, and it is with thee; a Presence of Light, a Divine Afflatus, a Spirit of Mighty Power, which can expel and utterly destroy all haunting demons. That is thy True Self, which thou hast forgotten."

The following lifts the mind into the consciousness of a Divine Presence, permeating all things, and waiting to possess Man, when he will surrender to Its beneficent action:

"Look up! See how beautiful is this living world. Sense the thrill of Life, Life, everywhere. Know yourselves as one with that Life; pure with Its purity, beautiful with Its beauty, strong with Its See these Laws of the universe, which shape the flower, the crystal, the star; know that these wait on you, to mould you into perfect Beauty. See them, never close your eyes more to them; and they shall inhabit you, and shall make you their own, and you shall LIVE; as beautiful as the flowers, as pure as the snow-flake, as wise as the Laws themselves, which know all things; as good and as loving, as the Spirit of all this Universe, which exists for joy."

Those who are teaching and reading before the public will recognize the truth of the following:—

"The test of all literature is its power to uplift and comfort human life. Truth is sacred only when it serves the needs of men. Inspiration comes through the opened gates of love. When the soul lifts up its gates, even lifts up its everlasting doors, that the King of Glory may come in, it is filled with a morning splendor which pales the bursting glory of the day. Who is this King of Glory? It is the Spirit of Love, mighty in battling with the sorrows of the world. He who would serve the world through literature must be filled with the glory of this Spirit of Love.

How shall this Spirit of Love be invited into the soul? By consecration. Let the house of the soul be cleansed of every taint of selfishness and worldliness, and the Spirit of Love will enter in and abide there. Every personal aim shuts the door to this Spirit. Consecration, pure and lofty, to the welfare of mankind, invites it."

WHERE ARE OUR ORATORS?

ALBERT MASON HARRIS.

A writer in a recent issue of a representative newspaper asks the following question: "Is oratory becoming a lost art? Where are our Websters and Clays, our Choates and Everetts? We have some good speakers to be sure, but they are not to be ranked with O'Connell and Phillips to say nothing of Demosthenes and Cicero. Where are our orators?"

This query interests people in every condition and walk of life. People in all ages have delighted to honor their orators, and it is a cause for real anxiety when we see the honored art falling into decay through lack of brilliant representatives. "Where are our orators?" They are in our schools and colleges, in our manufactories or our farms. It is often said that two requisites are needful to produce an orator - a man and an occasion. That is true, but it is to be noticed that the man who rises to such an occasion is usually one who has had some previous training in the school of experience. But the question does not refer to emergency men - men compelled to eloquence because of imminent danger to a state or impending ruin of a people; it inquires for our " Websters and Clays, our Choates and Everetts," men to celebrate our great civic events, our "elemental occasions" in history. We want men to dedicate our monuments, to open our centennial exhibitions, to eulogize our dead heroes. The pulpits are in urgent need of such men, and in politics they would be as welcome as in the days of Pericles or Cimon. are agreed that we need the orators, now how can we get them. Can oratory be taught, and if so, why are the graduates of our schools of oratory, readers and teachers, but not orators as the public generally understand the term? The first question is easily answered. Oratory is an art and like other arts it can be taught. Now for the second. Our schools of oratory are self-supporting, and the tuition is necessarily somewhat expensive. of the students, especially the young men, have to go through on a very small margin and must be able upon graduation to begin earning a living by means of their art. Now it is plain that a young man with a white ribboned sheepskin diploma in his hand and sixty-three cents in his pocket on commencement day, must adopt some dynamic measures for relief or the only way in which the world will hear of him will be through the agency of an obituary notice. So he is obliged to teach or give public readings, and the college where he studies must prepare him for this line of work. It may be asked at this point if the colleges of oratory prepare a young man for public speaking as they might if proper attention was given to that department. "Upon my word you've hit it," as Sir Lucius O'Trigger says. No, they do not prepare a young man as they might, because the colleges have no endowment and a few teachers must instruct a great number of pupils. We believe the day is coming when there will be a department of oratory and a department of elocution. After necessary foundation has been laid, say at the end of the first year's work, those electing oratory will take up a course of study and practice designed especially for them. Wiser heads than ours will arrange the curriculum, but extemporaneous speaking an hour each day, on all subjects, especially

the vital questions of the age, would likely be one of the exercises. This would compel the student to think on his feet, and also stimulate him to keep posted on current events, both prime requisites in Then, faithful work in orator. English composition, and a Damon and Phythias acquaintanceship with the most helpful literature, besides the regular voice and gesture work, would go far towards fitting a young man to satisfy the public demands for an orator. Such a course would be very popular with young men preparing for the professions. We are but in the dawn of the age of specialists. No pains will be spared in the preparation for life's work. We feel confident that college and university graduates expecting to become ministers or lawyers will not fail to avail themselves of such an opportunity. Thus the teachers of oratory will have the best material to work upon, and we hope that twenty years from now, no such inquiry as was quoted at the beginning of this article, need be made by an intelligent man. But all this will take time and money. Let our interested friend endow a professorship in Emerson College and see if the results will not meet all expectations. In the meantime we must say with Mr. French,

"Be patient, Oh be patient Though yet our hopes are green."

We feel that the systematic study of oratory is yet in its infancy. The founder of our system will hardly live to see the most glorious fruits of his labor. Great things have already been done, but greater are yet to come.

HOW TO PRESERVE HEALTH AND ATTAIN STRENGTH.

By the permission of the publishers of the *Cosmopolitan*, we publish the following extract of an article from the June '94 number of that magazine by Eugen Sandow. It will be noticed by students, how closely Mr. Sandow's views on the subject of physical development agree with the principles of the Emerson system of physical culture.

Health is man's birthright. It is a state in which all the functions are exerted with regularity and harmony.

Strength is the ability to do and bear. Health and strength should be synonymous with life, and the first step toward their acquisition is a knowledge of physiology and anatomy. I regret to find in this country, with its wonderful system of public schools, so little time devoted to these studies. To me they seem quite as essential as mathematics, and far more important than astronomy, which, I learn, receives an equal attention.

Adequate nourishment is the first requisite, for all growth, development, and repair of tissue are the result of nutrition, and a diet which yields the largest amount of nourishment for the least amount of digestive exertion will best accomplish this end. Perhaps the greatest error made in this respect, one which shortens life and minimizes power, is the almost universal habit of eating too much. It is impossible to make rules for the amount of food proper to different persons. Use sufficient to keep the system free from hunger up to the usual time of the next meal. It is an old adage that hunger is the best sauce, but it is one which the profession of medicine has ignored, and of which nearly all persons are ignorant.

In passing, let me say that tea and coffee contain alkaloids, which are injurious to the nerves and stomach. I never drink either. Water is nature's offering to the thirsty, and when distilled, cannot be improved upon. It should always be taken when the stomach is empty.

Good health depends upon sound sleep as well as upon good nutrition. I encourage as much sleep at one time as possible. People who seek to do with a small amount of sleep are burning their lives at both ends, and wasting nature's reserve of vitality. One of the most prominent anatomists of this country claimed that five hours of sleep were sufficient for any one, and more a waste of time. He died at the age of thirty-one, from incipient phthisis. I sleep nine hours always, and often more.

I am a believer in natural methods, and hold that it is natural to be comfortable, and whoever is uncomfortable from lack of sleep, exposure to cold, or too great heat, or any other strain, is unduly calling upon reserve vital force. Sleep is a necessary condition to the restoration of lost powers and vigor. I repeat, the indications of nature are the true guide in the preservation of health.

It is necessary to cultivate the best conditions for sleep. The sleeping-room should be heated, popular opinion to the contrary notwithstanding. During sleep the heart and lungs rest, the temperature of the body is lowered, life ebbs. A temperature of sixty degrees should always be maintained. Fancy going directly from a living-room too often heated to seventy-eight or eighty degrees into one with a temperature of twenty-five or thirty degrees, and disrobing. The surtace of the body is chilled, and the internal organs congested. This, I believe, is one source of catarrhal trouble. In a cold room too much covering is required. The heavy American blankets are almost as objectionable as the German feather-bed; by their weight, they both interfere with calm, refreshing sleep. In a warm room one is disposed to disrobe slowly, a sponge-bath or a plunge is agreeable, and a little light exercise a pleasure. sleep comes gladly and without wooing.

A habit of regularity is valuable. I believe one should bathe almost as often as one should eat, and just as regularly. The first and important end to be sought

in a bath is cleanliness. The pores must be kept open and free perspiration invited. Any person in full vigor is able to take a cold bath in the morning and evening, and afterward experience a full and delightful reaction. The blood is called to the surface, and an agreeable warmth and life is felt throughout the system. But persons past middle-age, and all who are deficient in vital power, should begin with tepid water and gradually accustom themselves to the use of the cold bath.

The gymnasium has its value, though I have not much faith in gymnastics as they are usually taught, for they do not bring out the muscles one uses in every-day life. The customary drill with dumbbells, as taught in gymnasiums, is useless; half the motions do not affect the muscles at all, and there are dozens of muscles which are not brought into action, but practically lie dormant and untrained.

I would impress upon the young reader that excessive exercise is injurious. The usual idea seems to be that it is valuable in the ratio of its severity. Quite the contrary is the truth. The most valuable results in the complete muscular development of the body are reached, by the simplest and lightest exercise.

Remember, that muscular action, by accelerating the circulation and increasing the absorption of nutritive material, not only assists the regenerative processes, but wards off disease. One is not slow to discein the advantage to health, physical and mental, in developing, as far as possible, all of the muscles. This, rather than the development of special organs, secured by purely recreative pastimes, is the work of hygienic gymnastics.

It is not the mere acquisition of strength, or even skill in the performance of certain feats that should be aimed at, but that degree of health and vigor of mind, which shall best fit the race for its various vocations. Especial care, also, should be

taken that no exercises are entered upon in excess of the strength, otherwise harm, possibly serious harm, will result. Nor should they be entered upon in the spirit of reckless and unrestrained competition, which shortens life or does lasting injury to those engaged in the contest.

When correct attitudes are once formed in the bearing of the person, no conscious effort or exertion is needed to maintain them. A careless deportment and slouching pose of the body, so commonly met with, are not only æsthetic defects, but do great injury to the health. They retard growth and detract from the appearance. There is no better remedy for this than the proper training of the muscles, for they are the legitimate props of the frame.

If we are to breathe aright, the inflation of the lungs should be from below, rather than from above, that is, the inspiratory act should fill the lower part of the lungs first, and be followed by a lifting and expanding movement of the chest, the latter being given room to distend by throwing back the head and shoulders. Take full, long breaths, and not short, gasping ones, retaining the breath for a time in the lungs and air-passages, so as to distend the ribs and their connecting cartilages, then expel the air slowly. This counsel may appear unnecessary, as nothing seems more easy than effortless breathing, and yet comparatively few acquire the art of natural breathing.

Correct habits of respiration are more important in relation to health than as aids merely to the distention and enlargement of the chest. They have an important bearing upon the circulation by which the blood is purified and enriched. This is of importance, since it is known that all muscular exercise quickens the action of the lungs and the heart.

With the breathing process carried on properly, with correct habits in the pose and carriage of the body, with plenty of pure air and good wholesome food, much is secured that goes to the founding and maintaining of health.

Youth is the time for laying well the foundations of a sound constitution, and the period should not pass, either for girls or for boys, without the salutary stimulus to body and brain of a moderate, regular, and systematic course of physical training.

In America, the children are undoubtedly farther advanced, intellectually, at eleven, than in the old world at fourteen, but at what a fearful cost. In Germany and England, the body first receives attention; the foundation of the coming man and woman is carefully looked after; pale faces and round shoulders are there the exception. Here the little ones are forced. From nine till three their time is spent in school; then, after a hurried lunch, a course of private lessons - German, French or Latin - is begun; then music, and its practice, while two or three nights each week are devoted to The whole day is spent in study, and not once have they seen the sun, not once breathed the fresh, pure air of heaven. They become little machines, working automatically without complaint. While the body is being starved, the brain is overfed. Many, it is true, are permitted to devote an hour or two, twice a week in a gymnasium, but nine times out of ten, the instructors are indifferent or incompetent, and the exercise becomes an added burden, instead of a recreation.

I am pleased to find all of the new schools are being provided with gymnasiums. This is a step forward; but happening to witness, unannounced, the children as they were "driven" to their exercises, I judged, from the anxious little faces urged on by monitors, that it was work, after all, and not recreation they were going to. Unobserved, I watched them perform, gracefully and well, many complicated movements. The children

won my admiration, and in spite of all I have said, the children of this country are delightful little men and women. But it was all done by the yard, most of the movements were for show, and not intended to develop the physique.

If the children were permitted to quietly file from the study-room to the gymnasium,—a warm, well-ventilated room,—and there receive instructions in breathing, carriage, and deportment, while the room they had left was being ventilated, instead of hurrying through indifferent and complicated movements, then much good would result, and the gymnasium prove a source of enjoyment as well as healthfulness.

Transgress not nature's laws, and Shelley's prophecy of the athletic form of age, with its open and unwrinkled brow, shall be fulfilled, the average life of man gain fourfold, and his castle Strength shall laugh a siege to scorn.

RELATION OF ADORATION TO ORA-

BY PRES. EMERSON.

The study of Art is the study of human nature, and not the study of a thing apart. It is impossible to study Art, even in its technique, without studying nature, which lies behind it. In the study of human nature we are led to the study of Divinity, because it is equally impossible to study human nature as a thing apart from the Author of human beings. To study human nature is to study the relation of man to God.

Man is by nature religious, therefore he has been called a religious animal. There has been some dispute — well grounded, too — as to whether there are any races on the earth that are not religious, or rather, that have manifested no religion. It is doubtless true that races have been found which manifested nothing which we could

definitely call religion. I have found corn that did not bear the kernel, corn in which there was no blossom - nothing that seemed to the outward eye very prophetic. It was but a little leaf bursting through the sod, and not sufficiently grown to enable us to determine its character—scarcely even the family to which it belonged; vet when it had grown a little more there would be stalk as well as leaf; there would be blossom, there would be the springingout of the corn. So it is with human nature. If you find a being wearing the human form who is below any manifestation of religion, it is certain that such a being is in the beginning of his development, for the overwhelming masses of the human race manifest religion.

Man will as surely be religious as the race lives. Every race, then, is on its way to be religious, because the religious intuition is inherent in human nature. You ask, "Why, then, do some speak of 'getting religion?'" We mean the same thing when we say, "get learning," "get wisdom," "get understanding." We know that understanding is a part of human nature. We know that reason is a part of human nature. We say "get it," -get reason, get understanding, - because we desire those powers to grow. So we say, "get religion," not meaning that man is not religiously inclined. But we want him to be more religious, we want that religion shall be a reality to him. Religion is not only a part of human nature, but it is the highest impulse in human nature. It is calculated to rule all other powers.

The Greeks thought that when man should rise to his full estate as man, reason would rule. The reason must submit to a higher ruler, or rather, must consent to occupy the throne in connection with and under the impulse of the religious nature. When reason steps outside religious feeling, it is uninformed reason, undi-

rected reason. Reason then becomes profane; reason then degrades, instead of uplifting. You can see this illustrated by the intuitions of the race concerning evil. The devil stands to the human imagination as the personification of evil. He is endowed by the imagination with next to the highest powers of reason, and we feel that he is the more dangerous and more perfectly the devil, because he has reason without religion.

ADORATION.

If Art, then, is to reveal human nature—and this is its sacred mission—it must of necessity reveal religious feeling. If religion is the strongest power in the human soul, then the chief corner-stone in Art must be Adoration. It will be, then, upon Adoration, and the family that belongs to it—namely, Adoration, Prescience, Reality, and Beatification—of which we shall speak, referring to those qualities as they pertain to Art and are manifested through Art.

I have many times quoted to you the words of a German thinker who said, "Art is the service of religion." The first manifestation of Art upon this earth was as the servant of religion. The highest and most ancient Art of Egypt - that which may strictly be termed the Art of Egypt - was for the special purpose of manifesting and appealing to Adoration. Nature appeals to human nature; the outer appeals constantly to the inner. outer in the universe is so fitted to the inner that it is constantly appealing to it, and thereby quickening it into power. Locked up within the human soul are all the powers which man can ever manifest. They lie there, hidden, until something without speaks to them.

I do not believe that man's inner nature is made for the outer world—in other words, that man's essential being is made for his environment. But I believe that man's natural environment is made for the

purpose of appealing to man's essential nature—his spiritual nature. We see illustrations of this in those born deaf. Certain powers of the mind in the deaf are not awakened by an appeal which comes to them from nature through the sense of hearing. The manifestations of nature have to reach them through the other senses. In addition to being born deaf, some are born blind, and some are born not only deprived of hearing and sight, but are without taste and smell, and there is only one sense left to them—the sense of touch.

In the case of Laura Bridgman her soul was potent in every way, yet it lay as if in slumber, waiting for the magic hand of the senses to touch it and thereby wake it into life and activity. For a long while there was no one to interpret her sense of touch to her inner consciousness. At last that great and good man, Dr. Howe, as much inspired as learned, attempted the teaching of this mind through the sense of touch alone; and when the sense of touch was converted into a percept, and from that into a concept, in the mind of Laura Bridgman, the powers of her soul awoke, and we found a soul there, just as in the children who hear and see and smell and taste. All the powers of her soul were waiting to be touched from without.

The highest mission, perhaps, of nature to man—and I hardly ought to qualify it with that word "perhaps"—is to awaken in him the consciousness of his relation to God. When in the morning of the race man looked up into the heavens and out upon the earth, there was something manifest to him in the heavens and in the earth that awoke in him the sense of his relation to the Author of his being and the Governor of the Universe. He projected this consciousness into form, and this form was Art. Man never grew away from it. It would seem in the next period of Art, the Assyrian period, that Art was not so

religious. It was just as religious, only it took a different form, it took a more analytic form. Art must pass through this analytic form in order that it may manifest itself later in higher forms. We find through all the races of men that are above the lowest, not only a religious feeling, but some form of Art through which to manifest this feeling.

How many forms of idols have been discovered in the ancient world! What is that idol? It is simply a manifestation of a condition of the soul. It is the attempt of the soul to project into the outer world its concept of Deity. It was a religious act on the part of the idolator to carve that image, just as it was a religious act on his part to bow before it. That image was never God to him-it was only a manifestation of his conception of God. I do not say that in certain cases there has not been a tendency to worship the thing that stands for man's conception, but that was not the original idea. The idea was that the idol would reveal to man's consciousness with a keener sense the fact that there was a God, and that he was to be mindful of God. They knew that idols were nothing, so far as a mere image was concerned, but that God, for which the image stood, was all.

If carving an idol was an act of religion, if bowing in its presence was an act of religion, why has it been spoken against? Why were the ancients commanded by Moses not to worship idols? Why did the prophets command people not to worship idols made with hands, but to banish such images from their midst? The soul grows in its outer manifestations. It has higher conceptions, and the wise men saw most clearly that the creating of an outer image, a finite image, of that which was infinite, in the nature of things would limit the growth of the race.

An image represents the spirit of the age. A century goes by, and the spirit of

the age has been elevated, and a higher ideal of God is presented to the mind. Now they must carve another image. Worshippers old would contend with worshippers new.

Moses and the prophets would banish these externals for the sake of setting the soul of man free to conceive of God for itself, that he might have higher and higher conceptions of God continually. They raised no objection to an outward manifestation of a spiritual quality of the soul, as you will see from their architecture. They were commanded to complete a house for God, and a temple was built. What was it for? It was to appeal to the spiritual life of men. It gave no definite form of God, but it was a general appeal to the religious life, like the appeal of nature herself to the religious life of man.

God, as the human soul feels toward Him, has been manifested in all the forms of Art that could be called Art, since Art began down to the present time. If you look at the cathedrals, you find that they are speaking to the soul of man. They produce an effect upon those who worship in them. The chief cornerstone of the architecture of any age has been religious - religious feeling, worshipful feeling, in other words, Adoration. Adoration projected the cathedral, and the cathedral in turn appealed to Adoration. The deeprooted soul that saw the beauty of holiness conceived the cathedral. Now that cathedral stands for centuries beloved of the common people from the standpoint of Adoration, and reveals the high feeling of Adoration which this one poetic architect conceived and realized in himself. The cathedral is preaching to all others, thereby lifting the common people up to the high table-land occupied by the soul of the poet architect. Thus it has a mighty power, simply because the chief cornerstone of it is Adoration.

Give me any other kind of man than one who lacks Adoration. The most imperfect man I can conceive of is one who lacks this feeling. In such a man there is nothing to which you can appeal.

It is said that the Hebrews knew little of Art. What is the highest form of Art? It is true that no statues of any value were found among the Hebrews. But is statuary the highest form of Art? It is high, but not the highest. What is the highest form of Art? It is eloquence. Did the Hebrews lack in that? No.

The next to highest manifestation of Art is written language in the form of poetry. The orator is the highest of the human race. The poet stands next to him, one step below. The smallest class in the history of the human race is the class of orators. The next smallest class is that of the poets.

I believe that Isaiah was a mighty orator, else God would not have commanded him to speak, and not only to speak, but also to manifest in gesture and voice the power of God. We have certain manifestations through the prophets which lead us to believe that they were orators. Certainly they were the highest poets the world has ever seen. Therefore, if you hear it said the Jews were never artists, let me reply for you that all the Art of Greece paled before the Art of the Hebrews as the stars pale before the rising sun. There is no other poetry to be compared with that of the Hebrews. Moses taught wiser than he knew but not wiser than God knew, when he was bringing people to the worship of God as the foundation of every other good. Through this he led them up to be prophets, for it was through worship that men became prophets.

PRESCIENCE.

The worship of God developed what? Prescience. I use this word, which comes nearest to what I want of any word in the English language, to express that quality of the soul which is really spiritual insight. In the first lecture I gave on the Perfective Laws I spoke of Foresight. I meant intellectual Foresight. Now I speak of Insight and Foresight; the one is intellectual, the other spiritual.

Daniel Webster, through intellectual Foresight, could describe just how the war concerning Texas would progress, and just how it would terminate—and he did so; it was intellectual Foresight. Isaiah could prophesy that out of the root of Jesse should spring forth another life. Daniel Webster's prophecy was realized within five years after he prophesied; Isaiah's prophecy was not realized for a thousand years after he prophesied.

The intellect is, as it were, by comparison, the natural eye unaided by any instrument; the spiritual insight may be compared to material eyesight aided by the telescope. The natural eyesight looks but a little way before in its ability to see an object; the telescope looks many miles away and describes an object as accurately. There is, then, in human nature, a power that we call *Prescience*, which I define as being *spiritual insight*.

When a race of people like the Hebrews have worshipped God for centuries, that divine law of transmission, constantly working out its own sweet way, brings fruit of a very high order, until at last not only stand around Jerusalem worshippers of the God of the Holy City, but there stand men whose spiritual powers have lifted them above the skies until they can look into the future by seeing really what is in the present.

A scientist, through intellectual power, has something of this insight. Imagine, if you please, a scientist turning his eye to the equator. He sees there a vast column of air around the equatorial belt, rising continually. When Vesuvius burst forth, sending out its shower of ashes with a

force superior to all the forces that have ever been controlled by human invention, those ashes were shot by the tremendous power within that mountain up into the higher trade-winds and carried many miles away.

The eye of science can see the warm winds of the equatorial belt spreading out over the earth not only to protect it from the terrible cold of space, but to brood over the earth, giving life and fertility. Yet the unaided human eye cannot see this. Science sees it. Science has but to see one thing in order to see another. Science, seeing that air is constantly rising around the equatorial belt, knows that in the nature of things it will spread north and south according to the currents predetermined in the upper trade-winds by the course of nature.

This is equally true in the spiritual realm. When the spiritual eye is sufficiently keen and occupies an eminence sufficiently high it looks down into what is being done to-day, and knows what will be in the future. The future is but the realization of what is transpiring to-day. Everything that is manifest now in the material world was once in the spiritual. It was begotten by and born of the spiritual.

Can we learn a lesson from Art? When I look at the bust of Jove, what do I see? A piece of marble? No. I perceive a revelation of what was once in the soul of an artist. That block of marble was once a part of a general form which lay in the strata, just like every other particle of that strata. But there was brooding over it in the soul of a sculptor. He conceived the form and features of the God of Greek tradition - Tove. He saw how such a nature would look if materialized. He struck the chisel into that marble, and there came forth the head of Jove - a manifestation of what? Not of the chisel of the artist, not of some diagram drawn

on paper, but of what was actually begotten in and born of the soul of the artist.

To-day we have comparatively little to do with the fine arts, but we have much to do with mechanics. Go into a machine shop and see the machinery there. What is that machinery? The manifestation of an idea, that is all. That idea was once in the soul of the inventor, and now it is realized in cog and wheel. So it is with Art when it manifests this spiritual insight of man.

Many deny that there is in the human soul any such power of insight and prophecy. They say that man has perception of cause and effect. That is true; but are there not spiritual causes and spiritual effects which are spiritually discerned? The question resolves itself into this, Has man a spiritual nature? If I had no other proof in all the world that man has a spiritual nature except Art, I should believe that he had a spiritual nature, because Art, all through the ages, among all races where Art has been found, has been teaching this lesson of the spiritual nature of man; that it is a power of insight and prophecy - insight at first dim, prophecy poor and inaccurate; but as the soul rises insight becomes clearer and prophecy more perfect.

REALITY.

To what end is this power of Insight? So far as we can discern, it it to the end of seeing Reality. The young are not so much troubled in regard to this matter of Reality as are those who are older and more experienced. But when you have passed to midddle age, and have observed the changes that go on in life, you ask, "Where are they who were with us when we were young? We cannot find them." Go back to your old homestead. You will see strangers only. Where are they who gave you your first thoughts? Gone.

As you take up the glass of science and look at nature, you observe that all things are changing. Yet that which is real cannot change. The fact of its change determines its unreality. While we have been speaking not a planet occupies the same point in the heavens that it occupied when we began to speak. That which science has so startingly shown in modern times is that all nature, so far as the material world is concerned, is flowing, forever flowing. This startles the mind, and the soul asks, "Is there nothing that abides?" Art answers, "Yes."

Through all the history of Art, Prescience has stood looking at Reality. The pyramids have stood, notwithstanding the chemical forces of nature. Why have they remained so long? Because the ancients sought the most enduring material to gratify their desire for reality, or rather, to manifest their perception of reality, for reality must be manifested in durability. You will find that the Greeks had a similar thought. The Romans had a similar feeling, - a desire for durability, - and they built the walls two thousand years ago that stand intact to-day. The Greek architecture is stronger now than it was the day it was built. Finally, as the perceptions of the soul became clearer, it was found that matter, no matter how enduring its form seemed to be, could never express durability, because all forms of matter are perishable.

Then, what became the higher aim? It was to manifest through Art the imperishable qualities of the soul. There are qualities of the soul that are imperishable. Though you cannot find enduring parchment on which to write a description of those qualities, though you cannot find in the rocks of the earth granite of sufficient hardness that will carry down through the history of man the sense of immutability,—endless duration, eternal stability,—yet even on canvas that can last but a few

years can be expressed imperishable qualities of the soul, eternal qualities of the soul, qualities that shall have no end, that were with God and in God and of God in the beginning. They are with God and in God and of God to-day, and will be throughout vast eternity. Thus it is that the spirit of Insight looks down into Reality.

The great cry of to-day is for what? Reality—something that is immutable, something that will not change. The loved ones are gone; the beautiful faces we looked upon are gone, or if not gone, where are they? Look at your own reflection in yonder mirror. What do you see? The face you saw reflected from that mirror thirty years ago? No, another face appears there now. Do you not know full well that you cannot retain even that face ten years longer? Look in the same mirror then, and you will see another face.

The world has been called "a fleeting show," and so far as the materiality of it is concerned, it is a fleeting show; but down underneath there is that which is imperishable, which never changes. Science has reached this conclusion very slowly. Science has never led in the van of thought. Philosophy stands next to prophecy in the march of revelation. Science comes in last of all. But even science has found out that there is something immutable,—something that changes not,—and that is law which governs matter. Matter changes; law changes not.

It seems, when judging from our outer sense, that even law changes. To-day we look out upon the bosom of the deep and it is calm. To-morrow we shall say, "What a change!" There is a storm upon the deep, and we imagine in that moment Neptune's wrath. The ancients called Neptune the god of the deep, and Jove the god of the earth and air;

and when a storm burst upon the deep, it was Jove and Neptune at war. Though Jove may lash the waters, and Neptune strike back against the heavens, and all become turmoil and tumult, such as no painter—not even a Turner—can suggest, yet the power which governs that water and that air has not changed since the fair day of yesterday; it is the same, it is immutable.

There is Reality beneath all this. It is the office of the soul to perceive. Religion has told it for thousands of years; the sceptic has not believed it. Yet there Art has stood in the form of poetry, in the form of prophecy, in religious literature, for ages, proclaiming to man that there is, in spite of what his senses say, though all his senses contradict it, reality, immutability. Thousands of years rolled away before science could determine that there was immutability. Now it says, "Yea and amen. There is immutability."

What is this immutability? Here we shall go to Art and ask again, "What is this immutability?" Art, being inspired by Divinity, has proclaimed, "It is goodness, eternal goodness, eternal goodness; it is Divine Love." Oh, Art is not the fanciful thing that superficial minds conceive it to be. It would not be worthy of the intellectual eyes I see before me if it were so. It would not be worthy of your studying it for two or three years if it were so. No, Art answers the deepest questions of the soul, that is why it is valuable. Our instincts lead us to think so, and perhaps this is the reason why we seek it so earnestly. When you study Art thoroughly, then it is you find what I have just said, and I want to repeat it emphatically, that Artanswers the deepest questions of the human soul.

We speak of "Sacred Art." How common it is to see that word applied to Art. Sacred? It is not sacred in itself. Neither are the covers of the Bible sacred in themselves, nor are the leaves sacred in themselves, nor is the print sacred in itself. It derives its sacredness from its mission. So Art, considered in the sense of its mission, is sacred. We speak of the sacred fire which burns in the human soul that loves Art. There is no sacred fire except an artificial one that burns in the human soul for worshipping art for its own sake. But the soul can love and revere it by associating it with the answers which come through it to meet the deepest wants of the human heart.

Are there not times, with those of us who have the most faith, when it seems that this earth is but a "fleeting show, for man's illusion given;" when we think that all men are but perishing animals; when we fall very low in our thought and say to the worm, "Thou art my sister;" when we feel we are only particles of dust? How we suffer then, how the soul within cries out in revulsion against these thoughts! Art speaks to us and tell's us that we are not of the world, that we are not wholly "of the earth, earthy," but that there is within us the "Lord from heaven," immutable, eternal, and glorious. There is nothing bad that is real, the bad is only seeming. God is Reality. The attributes of Jehovah constitute Reality. When our souls rise and come in contact with, and after a time blend with and become one with, the attributes of Jehovah, then we are blessed. Hence comes Beatification.

BEATIFICATION.

At one time, when a good man — a very good man — had passed to the other world, the church waited one year to see, I suppose, if what they had thought about him was really true, to see if in him the spirit of goodness had really been manifested on the earth. At the expiration of one year, when they had found nothing to disprove, but everything to prove his goodness, the dead man, by an act of the

church, was canonized, or Beatified. He was in fact glorified, he was with God; he was where Christ said, "They shall sit down with me on my throne." If this be not Beatification, what is? But what is it to sit with Him on His throne? It is to judge with God's judgment. It is to see with Divine eyes. It is to love what God loves, to worship what God commands. It is to desire that which God has predetermined.

When the mind of man becomes one with Eternal Goodness, the soul is Beatified, and man does not have to wait until he has shaken off the mortal coil to realize this Beatification as a permanent state. But, ah, there are visions coming to the soul. There are possibly mounts of Transfiguration for every soul, into which it can rise and feel the presence of Divinity.

"Has Art manifested Beatification?" you ask. Yes, through language most beautiful. Can you find any other form of Art as high as that which Jesus Christ used, though it is not called Art, because in modern times we have trodden the idea of Art into the dust, - can you, I say, find any other form of Art - Art in its deepest and truest sense - as high as that which Christ used in His sermon on the mount? Through these words I get an answer to the question, "What is Beatification?" If you look at those Beatitudes you will find that every one of them means a condition of perfect oneness with the mind of God.

I will ask you if here in Christ's sermon on the mount we find the only manifestation through Art of Beatification. No. Wherever Art has appeared, there you find this manifestation. Not so clearly stated—no, no. No other being on earth ever stated things so clearly as Christ did. Why, he stated them so clearly that although He used the highest oratory that has ever been used on earth, people have not thought of it as oratory, people had

not thought of it as Art, yet in the sacred sense in which I use the word it was Art—it was Christ through Art. There was no Art He could not command. What is Art? A manifestation of the spirit. There is no manifestation of the spirit that Christ could not command.

Let me bring before you a piece of Greek sculpture which you have seen again and again - a piece of sculpture in which you will think (if you think of it at all) that there is in it nothing of Beatification. It is in the Laocöon, You have seen that father and his two children surrounded with two serpents coiling themselves about father and children and drawing their coils tighter and tighter, until your ears actually fancy they hear the bones crack under the tightly-drawn serpent folds. See the look of agony in the faces of the sufferers! See the look of glee manifested in the shining folds of the serpent, and in his gleaming eyes! Yet I say that in that sculpture of the Laocöon there is a manifestation of the principle of Beatification.

What is the history of that piece of statuary? It represents a man who had not, in his religious capacity, obeyed a god. The man had disobeyed, and a god had sent the serpents with the speed of lightning across the deep to enfold him and his offspring, and to crush them. This but a negative representation of beatification. This is misery from disobedience. What must the positive representation necessarily be, then? Why, joy from obedience.

Disunion with God is an ancient thought as well as a modern one. Disunion with God brings misery. This, through its negative representation, involves the affirmative, which is that union with God brings Beatification. We might go to any piece of fine sculpture the world has seen, to any piece which represents real Art, that Art which is born of the necessity of the

soul for the representation of its ideal, and we will discover Beatification, suggested either affirmatively or negatively.

In all Art, from the time it appeared in the dim, distant past, on the Banks of the Nile, to its appearance on the shores of Massachusetts Bay—in all Art, I say, and in all the nations of history, you will find this same idea of Beatification.

When I love justice more than I love personal gratification, and when I rise into the heights where I see, as Carlyle says, "but one thing, the just thing, the true thing," what have I to do but to rejoice that justice is being done? The soul is tender and benevolent. How it is pained, how it cries out with agony, to see what seems injustice in the world! It sees people unjustly suffering—the innocent suffering for the guilty, the animals suffering from the brutality of man; it hears the whole earth groaning and travailing in pain; it cries out and voices its agony, saying, "O Lord, how long?"

But when the soul rises up into the Insight of the Spirit, it sees that God is just, and that through all the evil the good is rising. The Truth is being spoken in the innermost parts, and that which is being spoken in secret will, by and by, be proclaimed from the housetops. That which is working in the mind of God is gradually working out in external nature.

A good man sees men suffering from war, from its terrible progeny, famine and disease, and says, "Oh, I cannot endure the sight!" As he looks into the past and sees how nature is herself tender concerning the human race when compared with the treatment of man by his fellow man, that the man who loves most suffers most, because he sees love's object suffering, he prays for light. He rises and enters "the sanctuary," and when he sees God working and love presiding not only in His heart, but in the heart of the universe; when he sees that it is working out

its own sweet and glorious purposes, in this perception is he Beatified.

Think of Art as associated with the highest qualities of the soul. Study Art from the standpoint of the soul, from the standpoint of the inner perception. Then all Art that is mere ornament will be brushed from every part of the earth as the housekeeper brushes the cobwebs from the cornice of her parlor, and nothing of Art will be found except that Art which reveals the soul, whatever form it may take. What, then, will Art be in the future! I t will be applied to revealing the higher qualities of the soul—the promise that is in the nature of man.

Not long ago, a young man came to me and said, "Could you not sell some music for me — of my own composition?" "Oh," I said, "I didn't know you composed." "Yes, I can sit down and compose as fast as my fingers can go over the piano." What will that reveal? Simply the man's fingers — that is all. What does most of our musical compositions represent to-day? A love of vanity — vanity on the part of man to show that he can execute; to show that, musically considered, he is a ballet dancer; to show that he can balance on the slack rope; that he is merely a trapeze performer.

The time will come when there will dawn on the earth the true idea of Art; when the musician shall exist for the purpose of revealing that promise which the nature of the soul confesses and reveals. We shall have that in Art which shall appeal to the deepest in man and lift him from the sordid influences of trade, wealth and monopoly to see his brother man as a brother, and to share with him, if need be, his last dollar—to eat not of the sweet fruits of the land while his brother must eat the bitter.

Then our architecture will not indicate the monopoly of business. That is what Art does to-day. "Why, you said Art was always a beatification, always good." Yes, I said it was negatively, if not positively. To-day our architecture reveals the spirit of monopoly. The denial indicates the affirmation, in the very nature of things. So this terrible monopoly is to me like the weather which we sometimes have here in New England. We see the mercury going lower, lower, lower; it reaches zero, goes five below, ten below, fifteen below, forty below—a little more perhaps. Then we say, "Now, we shall have warm weather." "Why?" "Extremes never last long." This lower mercury is a prophecy that the mercury will rise.

We are carrying this spirit of monopoly into our Art until our architecture and our pictures of to-day reveal it. You may look at the best pictures painted to-day; and there stands a little devil in front of that picture saying, "A very fine picture, a very fine picture, but your poor working people cannot have it. It is made for the rich." You cannot find one bit of modern Art to-day, whether it be in story, in poem, in architecture, in music, in painting, in oratory, that does not say, "All things for the rich, nothing for the poor." Thank God, we have about reached the extreme.

When I can look out in Boston and see that building for business purposes rearing its head one hundred and thirty feet high, and looking down on the lesser buildings; when I can look over in Chicago and see a building that looks down on this and says, "We have more monopoly than you; we have dealt with the 'bucketshop' more successfully than you;" when I look in New York and see there a monument reared not for the purpose of expressing the benevolence of God, but for saying, "Behold, we have worshipped mammon more successfully than you in Chicago and in Boston, and here are the results of it, towering high," I say to myself "Oh, that accursed monopoly?" Yes, accursed, when looked at from one point of view, but with a single swing of the pendulum, which is in God's hand, this tide will swing back.

Now, in the interest of monopoly, wealth is being accumulated, enterprise is being developed, and the powers of man are being extended; man is rifling the treasures of the earth; in the interest of monopoly, looms are weaving material into cloth, and mines are being developed. The legislatures are being run in the interest of monopoly.

But what is all this for? It is developing enterprise and developing the storehouses of wealth for the millions who are to come by and by. If I could have looked into the ancient time before man or beast or vegetable occupied the earth, I should have seen volcanoes bursting forth here and there, and mountains rising like bubbles; I should have heard the crash of rocks and the terrible groanings and thunderings of the earth, as if old King Chaos had come again to reign throughout the Universe, and I should have said that all things were going to destruction, for the besom of destruction would have seemed to be sweeping through the heavens, and things would have seemed to be passing "away with a great noise."

If I could have looked at all this with the eye of Prescience, the eye of insight, the eye of prophecy, I should have looked down into the earth and seen gold being stored there; I should have seen something better even than gold, for I should have seen coal being stored there in countless billions of tons, and if I had lifted up my voice and asked, "What is all this for?" the reply would have been, "By and by the crash and the turmoil and the noise of this great workshop shall cease, and man, a beautiful creature, shall see and walk the earth. He will find fire not by asking Prometheus to bring it from

heaven; he will find it locked in the coal laid up for his use."

Good is being stored up in like manner to-day. Look at the earthquake shocks of business, when it seems as if the human elements were arrayed against each other, and the very fabric of human society was being shaken to its very centre. Yet with the eye of prophecy I see that the providence of Jehovah is only laying up a storehouse of enterprise, invention, development. Man thinks he is gathering these things for himself, but God knows he is gathering it for others, and by and by, when every man shall sit under his own vine and fig-tree, with none to make him afraid; when every sword shall be beaten into a ploughshare and every sword into a pruning-hook, and there shall be none to hurt or molest in God's holv mountain; when an infant shall die at the age of one hundred years; when disease shall be banished, and comfort stand in the place of poverty, and health come to the brow now pallid; when man shall rise to his real estate, and shall reach out and know how to use these things in the earth and about him - then the wealth and resources of the earth shall be distributed, enterprise shall be developed, and intemperance swept away, for every man shall be an inventor, and shall know how to bring resources from the earth. It is that time we are looking forward to today. It is through this I see Beatification.

Raise your frowning buildings of trade; go to the poor man's cot and contemplate his misery; then go down to the Exchange Building in Boston and see the lavish expenditure indulged in there where men are speculating. You will say, "Does this indicate Beatification?" It does. It is a prophecy of the future. These have their uses, and by and by, out of all this, there shall come the splendor of the reality of human nature, its glory and comfort, because God lives and Art must ever

serve Him. 4' He maketh the wrath of men to praise Him, and the remainder He restraineth."

JANETTE AND THE SEA.

HATTIE M. DENISON.

- "My pretty maid, what says the sea?
 The day is wondrous fair.
 The playful sunbeams cross the lea
 And gild thy rippling hair.
 Deep blue the sky, where light clouds soar,
 A fieshening wind blows towards the shore
 As if some ship it homeward bore.
- "What says the sea, Janette, to thee:
 A look is on thy face
 Of eager hope, it seemeth me,
 That addeth to thy grace.
 Why dost thou scan, with eager eye,
 Each glittering sail that passeth by?
 What is the joy that seems so nigh?"
- "O stranger, know you not," quoth she,
 "The Harlequin is due?
 Of all the ships that sail the sea
 None are so staunch and true,
 And on her deck, the captain stands
 Scanning with eager eye these sands
 Impatient for the moment that he lands."
- "What says the sea, Janette, to thee,
 Now dark the storm clouds lower?
 The wind that sweeps across the sea
 Hath sullen strength and power.
 The sea-gulls whirl, a frightened flock.
 Dost thou not fear, with sudden shock,
 Thy sailor's boat will strike yon rock?"
- "My sailor knows the channel well
 And, though the night be dark,
 He every rock and shoal can tell
 And well will guide his bark.
 Although no cause for his delay
 I know, yet will I put away
 Each single thought that brings dismay."
- "What says the sea, Janette, to thee?
 Again the day is bright
 And every trace of storm or cloud
 Hath vanished with the night.
 And yet a cloud is on thy brow!
 O maiden fair, why weepest thou,
 Surely all danger's over now!"

- "O, stranger, well the wicked sea
 May wear triumphant face.
 And dance the waves in fiendish glee
 About the fearful place.
 Where in the night while fierce the gale
 By sudden flash was seen a sail,
 Was heard a cry, a human wail.
- "While yet the early dawn was gray
 I dimly saw afloat,
 A figure-head not far away
 By which I knew that boat.
 No other sign has come to land;
 No wreck nor bodies strew the sand;
 Down altogether sank that band.
- "Ever the sea shall say to me
 In tempest or in calm,
 My heart is black with enmity,
 I weave a fearful charm,
 Though smooth and smiling be my face,
 Yet I am but a burial place
 For thousands of the human race."
- "A mightier power controls that sea,
 Can bid it 'Peace, be still.'
 No grief, dear maid, can come to thee
 Without His sovereign will.
 At His command, the tempest fled.
 All things shall be as He hath said;
 The sea at last give up his dead."

HINTS FOR STUDY.

BY EDITH M. WHITMORE.

A pupil once said while studying Browning's Pied Piper, "I can not get the Pied Piper in to sound right. I don't know how to say 'Come in,' the Mayor cried, looking bigger; and in did come the strangest figure.' He doesn't seem to fit in with the rest of it."

This was something like the play of Hanlet with Hamlet left out; the pupil held in mind the environment but left out the principal figure, or in other words, had a story to tell but did not know what the story was about. From this incident we can deduce an invariable rule. Always know just what your selection is about and keep the subject in mind while you are

studying it and when you are interpreting it to your audience.

A new class in oratory was taking the first lesson; the selection was "A Laughing Chorus" and was read around the class. Then each in turn came out before the class to drill on a few lines. After the third stanza had been given, one member asked, "In this stanza would you say, 'Oh, the pretty, brave things; through the coldest days, imprisoned in walls of brown, they never lost heart?""

"I asked, "What do you think your author means? The whole poem is about the joy and happiness of life in the flowers, is it not?"

"Yes, but there is surely a moral lesson for us in that line." Ah, the lesson is there but the author does not preach us a moral sermon in the words, he gives us the thought and we draw our own lesson. The old saying about the coat fitting our own shoulders applies here, and it is because the coat fits that we draw this lesson. Had our author intended to give us a lesson he would not have called the poem A Laughing Chorus. He might, however, have written a sermon on the lesson of the flowers under sixteen heads, which would have required a very different manner of reading than does this delicate little poem. The style of composition determines the style of reading it.

Again, while teaching Lochinvar, I said, "I want a real hero, one who could come into a castle and get his rights." "I always pitied the poor bridegroom," was the reply. Have we any right to pity "a laggard in love, and a dastard in war, a poor craven bridegroom who stood dangling his bonnet and plume," and stole another man's bride? We must write a new poem for that side of the question. This brings us to the thought that as readers we must approach our author's thought and study his works with no per-

sonal prejudice whatever. The writer has given us the subject and his view of it and it is our duty to present this view clearly and adequately to our audience; we must tell them not what we think about the thing, but the thing itself as the author wrote it. No two people should try to do this in exactly the same way, that is, each should have individuality in his work, just as each person should show individuality in his handwriting. The thought in each case is no less clearly expressed because of individual characteristics.

The speaker and audience are in very different attitudes of mind. The speaker has his entire selection in mind from the beginning and knows just what thought he intends to put into the minds of the audience; this gives him power to properly relate the parts which make up his theme, or the whole in his selection. The audience knows nothing of the story or the reader's object in reading it until he has finished; thus while he is reading the audience is in a receptive state, and it is then and then only that he has the opportunity to influence their judgment and their feelings.

One of our successful readers never begins to commit a selection to memory until she has written out a complete analysis of it under the four headings of the whole, the parts, the parts related to whole and parts related to each other. After this careful analysis she practices the whole selection to fulfil separately the demands of each chapter of the Evolution of Expression; this makes sixteen recitations of the whole piece necessary. Then she recites it sixteen more times to fulfil separately each of the Perfective Laws of Art. After this careful study she feels justified in reading it to an audience. The length of the selection makes no difference to her, the whole piece must be recited aloud thirty-two times to fulfil thirty-two different requirements.

means work, and this kind of work brings

Committing the words of a selection is only a small part of what an audience demands of a reader.

NORMAL DEPARTMENT.

Fredric A. Metcalf, '89, Editor.

BOSTON, FEB. 22, 1895.

PROF. METCALF:

If you can find room in your columns of the next Magazine, will you kindly answer this question?

At what age can children best begin the study of the Emerson College system of Physical Culture?

You will great oblige

Yours very truly,

M. B. M.

We are much pleased to receive this question, and wish many more might be sent to us.

It may be that some of our readers will be kind enough to send us their experience in this matter for the benefit of those who read this column. Do not hesitate but send it at once. We need your help.

Our exercises may be taught with profit to children of any age, who are able to understand you when you speak. Of course, in presenting them to very young pupils, the teacher cannot use the same language that would be used in giving them to older ones. The language and illustrations must be entirely within the comprehension of the pupil, and the teacher must not enter at all into the explanation of the principles.

In so far as is possible, the exercises should be presented by placing mental objects before the pupil's mind, and the explanations be made in the form of "stories" and reference to objects and experiences with which the child is familiar.

It is possible to arouse intense interest in the Emerson Physical Exercises in very young pupils, say five years of age, or even younger, but to do so the teacher must thoroughly understand and love the child, and meet him on his (the child's) plane.

Young pupils take the exercises more correctly, as a rule, than older ones, as soon as they understand what they are, because their muscular and nervous systems are nearer normal, and therefore more free and responsive.

The younger the pupil begins the physical work, the better for him or her.

[Ed. NORMAL DEPT.]

From a member of the class of '89:

It gave me a great deal of pleasure to read the prospectus of the College Magazine. It seemed an answer to my thoughts.

I want to enter a plea for my fellow-labourers in public school work. It seems such an important department of the great work, and I find so little said about it. To go from College where we have been living in an atmosphere of advanced thought, culture and philosophy, to a locality where oratory is known only as elocution and the worst that that name implies, and endeavor to adapt the philosophy of expression to every grade from the primary to the high school, is a task set round with difficulties.

I would be glad indeed for a helping hand, and I am sure there are many who have experienced the same difficulties.

With my sincere wish that the success of the MAGAZINE may be beyond your most sanguine expectations, I am

Yours fraternally,
A. H. MacR——
Americus, Ga.

OUR EXCHANGES.

HISTORICAL RIDDLE.

I sing you a song of the long ago When the "Hornet" stung the "Peacock" so That his feathers fell and his tail dropped low, And this is true as the records show.

MRS. B. F. TAYLOR.

Thought is what lifts us out of the ruts and grooves of life. Let us have more of it. He who would have a powerful mind must think.

Music is no longer a beautiful, lifeless thing, but a living soul with power to sway every soul to whom it comes.

The University at Chicago has an instructor for every six students.

The intelligent man is in great demand, and receives a larger compensation than the man who lacks such intelligence.

You and I want to do something in the world that shall make it a brighter, happier place. We want to adopt the motto: "Culture for service"—self-denial for the sake of others. In this great world of opportunity we want a practical education, namely, that which lights up the whole man—body, soul, and spirit, and thus develops enlightened, cultivated, consecrated manhood and womanhood.

How is the nervous system? Is it stronger than it was, more enduring and less irritable, are its acts sane, and its thoughts clear and straight? The lungs, are they sound, and strong? The heart, does it beat as it should, and force the blood to all parts of the body? The stomach, does it digest the food as it should? The muscles, are they supple and elastic, and do they bear the body gracefully and properly? The skin, is it tough and healthy, or dry and hard?

In taking an account of loss of physical capital, it will generally be found that bad methods of living have much to do with it. There has been too much work, or too little sleep, too much bad air, and too little out-of-door recreation, or there has been too much worry, and too little peace, and hope, and love. All of these things affect one's life and well being, and we have no more right to neglect them than we have to pursue careless methods in our business.

SOCIETIES.

At the meeting of the Southwick Debating Club, Friday evening, March 15, the following officers were elected:—President, B. C. Edwards; Vice-President, Frank Park; Secretary, John E. Duffy; Treasurer, Charles D. Rice. At the following meeting Prof. Southwick addressed the members on the subject of creating a greater interest in the society among the students of the Junior and Freshman classes.

A rare treat is always in store for the andience which has the pleasure of listening to a program by Mr. Leland T. Powers, the artist who filled Berkeley Hall at the Southwick Literary Society, Feb. 20, 1895. Mr. Powers gave "David Copperfield" by Dickens and kept his audience sympathetic with his humor and pathos. He was applauded warmly at the close and after much urging responded with a very bright encore—"Business."

At the last meeting of the Athens Debating Club, Wednesday evening, March 13, the following officers were elected: President, Miss Lowry Nunn; Vice-President, Miss Nellie Wood; Secretary, Miss Emma Osborne; Treasurer, Miss Ella Gibbs. At the next regular meeting the subject for debate will be: Resolved that the Norwegian system is the best method at present of settling the liquor question.

HERE AND THERE.

A pair in a hammock
Attemped to kiss,
And in less than a jiffy
¡ siqq θηι ρθρυκ λθη L
— Gloucester Times.

HE GOT IT.

Two friends of ours, on a little jaunt recently, through a Western mountain district, put up over night at a small, stuffy hotel. In the morning they were awakened by an unmistakable English masculine voice calling from the next room to their landlady:

"Can I have a bawth?"

(Landlady) "A what?"

(Young Englishman)—"A bawth."

(Landlady) - "O! We're just out."

(Young Englishman) — "Out of a bawth?"

(Landlady) - "A what?"

(Young Englishman, In great exasperation,) "a b-a-t-h, bawth!".

(Landlady)—"O, a bath. Of course."
And soon the young representative from over seas was heard contentedly splashing away, doubtless inveighing inwardly against the "beastly way they have over there, don't you know, of treating travellers"

It was in a College of Oratory, not a hundred miles from Boston. Two fair maidens were discussing the "perfectly heavenly music" to which they had listened the evening before, when suddenly, one of them, struck with a serious thought exclaimed, "I don't know what's going to become of me when I get to Heaven. I can't sing a note, and I can't play, and yet they say that's going to be our business there!" "O, well, that will be all right, replied maiden number two. Your forte will be the *Oratory-o*.

HE TRIED DELSARTE.

The writer of the following paragraph from the *Poughkeepsie Weekly Enter-prise*, evidently considered that if Delsarte is worth anything, it is worth trying in a crisis. After describing the various remedies with which he had fortified himself for a voyage across the ocean, and the failure of each, he says:

"With desperate energy I clung to my last hope—Delsarte—and spent the long hours of the night trying to "adjust" myself to fourteen different kinds of motion at the same time. I "swayed" in a circle, bumping in turn against every side of my bunk. Then from east to west, and at the same time from north to south. This was comparatively easy, for I had the trunks to guide me, and as they banged against the sides of the state room I went with them, and could even with practise, bump at the same time either my head or my feet, as the trunk indicated. Above the hubbub of the storm, the ringing of the bells, the groaning of the sick, resounded the groans of the small boy against the sides of the bunk above me. He had made a science of the Delsarte system. I could never have believed that a human being could so gracefully make so many motions at once. He made them successfully, too. His immunity, and the fact that I still live, proves to me, beyond all question, that Delsarte has solved the sea-sick problem.

STORY OF THE SEEDS.

- "One I love;" a pretty face Bending o'er the grate;
- "Two I love," a soft, sweet voice Measures out her fate.
- "Three I love, I say," and still Other seeds galore;
- "Four I love with all my heart," What need is there of more?

Five I cast away—ah no!
Fortune thus were wrong,
Should the count thus ended be!
Love's ties are too strong.

- "Six he loves," a dimpled smile;
 "Seven she loves," a blush;
- "Eight both love;" a sweet look steals O'er the fair face flush.
- "Nine he comes;" "he tarries ten,"
 "Eleven he courts"—but wait!
 Anxious search has failed to find
 The seed where rests her fate.

Carefully she looks them o'er, Then, as brow grows light;

- "Twelve he marries. Mercy! I Nearly died from fright!"
 - J. O. Robinson, in Puck, New York.

PERSONALS.

At the banquet at Young's Hotel of teachers of the City of Boston, the class of '96 was well represented by Mr. Charles Holt, whose readings were received with warm applause.

* * *

Kingsley - Davis. Miss Frances Rest Kingsley and Mr. Robert Brown Davis were married in the Congregational church, Rutland, Vt., Wednesday evening, March 6.

A graduate of the class of '92 who has been teaching and reading successfully for several years intends to re-enter the college in the fall for the purpose of study. "I want to represent the work better," she says.

"Progress and Development," or "Through Development to Perfection," or "Reach Out and Lead," seems to be the motto of class '96. Whatever may be the motto the class has gone deeper into the "Perfective Laws" than any class up to date.

Mr. Charles T. Grilley's genial face is welcomed among us once more, on his return from a trip throughout the West, where he has met with almost unprecedented success. Mr. Grilley anticipates doing some of the regular work of the College this term. He is one of our hardest workers.

Miss Florence Sherwood has accepted a position in the Conservatory of Music, Danville, Illinois, to teach the Emerson system of oratory. Miss Sherwood was one of our most diligent and earnest students. We congratulate the Conservatory of Music on securing an Emersonian, and one who will push things.

Prof. and Mrs. Southwick have been doing a great deal of public work during the winter, beside their regular work at the College. Prof. Southwick recently gave a lecture on "Hamlet the Man of Will," before the Cantabrigia club of Cambridge, and the North Shore club of Lynn, and in several lyceum courses. Mrs. Southwick has read in all the large lyceum courses in New England, before the Cantabrigia club and the New York Teacher's Association.

* * *

Mr. Elmer Grigg started with the class of '95, but fell out by the way-side, or rather just inside the door of the College office, where for two years he has found it possible to be of use to the students in many ways. During the spring vacation, just passed, he married Miss Bigelow of Keene, N. H. and at the opening of the spring term, was on duty again as serenely as if nothing had occurred. Congratulations have been given without stint, and we most sincerely add our wish that they may have all the blessings of a happy home.

The Emerson College Club of Lynn is preparing an entertainment for the benefit of the new Temple of Oratory fund. This club is composed of members and ex-members of Emerson College of Oratory, residing in Lynn, and any person who has studied the four volumes of Evolution of Expression at the College is eligible to membership. The object of the club is to furnish two entertainments each year for the Temple fund, and to promulgate the Emersonian Principles of Expression.

Miss Nellie L. Woodbury, '92, is very successfully filling the position at the head of the Department of Vocal Music and Elocution, at the Albion State Normal School, Idaho. Miss Woodbury assumed the duties of the position last fall, and has

just been re-elected for two years, with a promised increase each year in what was already a fine salary. This is the first Normal School in the state, and the President has already expressed himself as greatly delighted with Emerson methods. Miss Woodbury writes: "I often think of the dear old College, and the teachers who gave me the real inspiration of life. I keep always in view a pleasant day dream of a return for two more years of work and it spurs me on to do my best and be ready for it if the dream is ever realized."

Mr. F. J. Stowe recently spent four weeks at Lyndon Institute, Vermont, where he prepared the students for their spring exhibitions in speaking. His success may be best judged by the following letter from the Institute written to one of the faculty of Emerson College of Oratory: "I wish to express to you our appreciation of our indebtedness to you in sending Mr. Stowe, and personally to thank you for your kindness and excellent judgment. Mr. Stowe is a true Emersonian and has done faithful and excellent work."

APRIL SONG.

Bud, all ye vernal bowers, For Spring trips down the way Where, wrapt in sleety showers, Old Winter fled to-day! And sing, O silverthroat, Thy most enrapturing note, That up the sky The melody May flute-like rise and float! Leap, O thou drooping heart; For seest thou not once more The sunny crowfoot start Beside the shingly shore? And join, O silent tongue, The ecstacy upflung; The opening leaf Shall banish grief; The year and love are young! - Clinton Scollard.

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"Are there not, dear Michael,
Two points in the adventure of a diver,
One — where a beggar he prepares to plunge,
One — where a prince he rises with his pearl?
Festus, I plunge!"

-Robert Browning.

ANNOUNCEMENT.

We present our readers this month with the last number of the present volume of our magazine.

We wish to take this opportunity of thanking all those who have spoken words of commendation for our paper. It encourages us to believe that we have, in some measure, accomplished our purpose, of representing in a worthy manner the principles of our beloved college, while offering our readers helpful and stimulating thoughts from month to month.

The close of the year finds the magazine for the first time in its history upon a sound financial basis. "The past at least is secure," but our thoughts are very active for the future.

Our relations with our subscribers are very much closer than are those of the ordinary monthly serial. The magazine is not ours; it belongs to you, the students and alumni of the college. The management is entirely under the control of those of your own number, and its success or failure redounds to your honor, or reflects upon your glory.

With this number the magazine closes the third year of its existence. Its growth has been a steady but quiet one. It has outgrown its baby clothes, and they must be thrown aside if we would see still greater development. We are anticipating some changes this coming year.

The interests of our college are very broad; they embrace every department of art, they touch life at all points. This fact opens up a wide field for our magazine, if we choose to occupy it. We wish to offer a few suggestions looking to what might be done to increase our power.

Our primary need is "Room, my lord, room!" As the magazine is constituted at present, two fairly long articles in a given number, so crowd our space, that the whole arrangement is thrown out of proportion, while many interesting items have to be set aside. Why should we not next year have a thirty-two instead of a twenty-four page paper? This would allow space for a more systematic arrangement of our magazine into different departments. We would like to see a depart-

ment devoted entirely to literature, which should contain lectures, essays and talks suitable to its branch, and also notices of such publications as would be of interest to our readers, along the varied lines of oratory, elocution, art, music, painting, sculpture, etc.

A department devoted to music, and the kindred arts, painting and sculpture, might under the management of a capable editor, add greatly to our helpfulness.

Finally we want to strengthen our normal and editorial departments.

A few brisk, pithy editorials each month regarding our work and its relations to other systems could not fail to be an added power. Will you give us authority to make these advances?

We want each of our old subscribers not only to renew his own subscription, but to get at least *one new subscriber outside the College* for 1896. Send these at your earliest opportunity to business manager E. C. O. Magazine, Berkeley and Tremont streets, Boston.

We have promised already for the coming year, a number of articles from such well known men as Dr. Daniel Dorchester, Prof. William Rolfe, Dr. Solon Lauer, and others equally familiar.

We want, too, articles from the students, graduates and alumni. Strengthen our normal department, think for others and then speak your thoughts through the magazine.

But when you do this give us your best thought, your most careful arrangement. We are always glad to receive articles from the pupils, and everything that is sent in will receive careful attention. Matter of this description should be addressed to the editor in care of the college.

The magazine will be conducted under practically the same management as that of the year just passed, though there will of necessity be some changes in the individuals who compose the board, to be announced in the next number.

THE TEMPLE OF ORATORY BUILDING ASSOCIATION.

When the students of Emerson unite in an undertaking they never do it by halves, and at the close of this year the warmth and zeal with which they have responded to the call of the Temple of Oratory Building Association is only more evidence of this fact. Already large numbers of students have shown their good will and readiness to co-operate in raising means with which to build a Temple of The movement has sprung up Oratory. wholly among the students, and all who are at present or have ever been students of the college and wish to express their love for their alma mater are earnestly invited to join us in making a home for the Emerson system and a monument to its founder. That is what'we propose to Nothing is too great for those who will. The Building Association has come Meetings have been held, permanent officers have been elected, and those who are willing to show the true Emersonian spirit subscribe to the agreement of Association. This agreement contains in it the name of the Association, its purpose, and the amount of each member's interest in the Association.

It is less than one week since the Association was organized and over two hundred have signed the agreement. The amount to be raised is two hundred thousand dollars. A receipt is given for every ten dollars paid into the Association.

For the method of raising funds see Art. IV., Sec. 1, of the By-Laws: "This Association having originated entirely with the students and alumni of the Emerson College of Oratory and from a common impulse to express in the most

fitting manner their pride in their alma mater and their gratitude toward it, it is therefore deemed most appropriate in furtherance of the object of this organization that two days of the year shall be set aside and designated as "Emerson Days," upon which days, or either of them, all members who desire to employ that means of paying and increasing their subscription to the objects of the Association can give, or cause to be given, either alone, or in company with others, dramatic or other entertainments, lectures or For this purpose the fourth Wednesdays in the months of May and September of each year shall be set aside."

Many of the students are already preparing programs for the Emerson Days. Members of the Faculty have kindly offered their services free where students are unable to give entertainments or lectures.

The Temple of Oratory is to be built by the Association, and one of two plans followed — either it will be leased to the College corporation, or the College corporation will have the use of it and pay the taxes and running expenses. This of course at the option of the Association.

In case the College should cease to exist the property goes for benevolent purposes as provided in the By-Laws of the Association.

Letters are to be sent to all the Alumni of the College giving full particulars. Anyone wishing further information regarding the work please address the Secretary of the Association.

Officers: Fred. M. Blanchard, President; Julia T. King, Vice-President; Albert Armstrong, Secretary; Mary A. Woolsey, Asst. Secretary; Susie R. Emerson, Treasurer.

Secretary's address: Emerson College of Oratory, corner Tremont and Berkeley streets, Boston, Mass,

SOME ASPECTS OF THE STAGE.

The Relation of Imagination to Art.

[The following article, which is an extract from an address delivered before the students of Harvard University, by Mr. Herbert Beerbohm Tree, the noted English actor, is worthy of careful reading by our students. Mr. Tree's own success in the art, to which he has given the best of himself, together with the fact that he is a cultured scholar and gentlemen, gives a weight of authority to his words.]

When I reflected on the many distinguished men who have stood in this place I felt some diffidence in responding to the honor which you desired to confer upon me; but pride was ever a more potent factor in life than modesty and I am here to-day to talk to you of a topic which most fills my life. In doing so, I shall not have spoken in vain, if I awaken in the minds of my listeners some greater sympathy and some deeper knowledge of the art which I venture to think, more than any other, touches the chords of humanity and makes a wider appeal to the understanding and the hearts of the people.

If it be the mission of the stage to hold the mirror up to nature, the picture which is mirrored remains, and in its turn reflects itself in the thousand sensitive mirrors of an audience's mind. If a nation's songs can make a nation's history, so do also a nation's plays affect as well as reflect the social state of a nation. In determining our actions, our illusions are the strongest part of us. Our bodies are governed by our imaginations, to what extent is often not sufficiently recognized. As a common, plain illustration of this, I may give an experience of my own.

It is said on the authority of Mr. W. S. Gilbert, that even admirals occasionally faint in the fury of a gale, and I am not ashamed to acknowledge myself a victim to the vagaries of the unruly waves. A friend of mine, in London, has fitted up

his supper room like the saloon of a yacht. We were sitting enjoying our supper, when the conversation naturally turned upon the subject of the sea, and gradually the sufferings which are sent as a punishment to those who forsake the land of their fathers were referred to. I begged my friends to desist from enlarging on this, to me, unpleasant topic. Manlike, they disregarded my warning. By this time, my imagination had so played upon a sensitive physical machine, that I was compelled to leave the table and suffer all the terrible symptoms of mal-demer.

It is well known that the contemplation of an imaginary wrong, of a painted sorrow, will call forth the same symptoms of grief as will the emotions called forth by the experiences of actual life. The more acutely developed is this sensibility in the individual, the more is he likely to be capable of reproducing in an artistic form the actual feelings of humanity.

And here I come to the point: Acting, it seems to me, is an affair of the imagination. The actor, more than any other artist, may be said to be the "passion-winged minister of thought." Children are born actors. They lose the faculty only when the wings of their imagination are weighted by self-consciousness.

It is not every one to whom is given the capacity of always remaining a child. It is this blessed gift of receptive sensibility, which it should be the endeavor (the unconscious endeavor, perhaps) of every artist to cultivate and to retain. There are those who would have us believe that technique is the end and aim of art. There are those who would persuade us that the art of acting is subject to certain mathematical laws, forgetting that these laws are but the foot notes of adroit commentators, and in no sense the well-springs of art.

I venture to assert that all that is most essential, most luminous, in acting may be traced to the imaginative faculty. It is this that makes the actor's calling at once the most simple and the most complex of all the arts. It is this very simplicity which has caused many to deny to acting a place among the arts, and which has so often baffled those who would appraise the art of acting as a precise science, and measure it by the yard measure of unimaginative criticism. Yet, in another sense, no art is more complex than the dramatic art in its highest expression, for in none is demanded of its exponent a more delicate poise, a subtler instinct; none is more dependent on that acute state of the imagination, on that divine insanity which we call genius.

The actor may be said to rank with, if after, the poet. He, like the poet, is independent of recognized laws. The histrionic art is, indeed, essentially, a self-governed one. Its laws are the unwritten laws of the book of nature, illuminated by the imagination. But it would be idle to affirm that the actor is independent of personal attributes, or that he can reach any degree of eminence without those accomplishments which the strenuous exercise of art alone can give.

In acting, in fact, there is an infinity to learn, but infinitely little that can be taught. The actor is his own "stock in trade." The painter has his pigments, the poet his pen, the sculptor his clay, the musician his lute; the actor is limited to his personality, he plays upon himself. To give free range to the imaginative quality is the highest accomplishment of the actor. He whose imagination is most untrammelled is he who is most likely to touch the imagination of an audience. To arrive at this emancipation of the mind is his ultimate and highest achievement.

The development of this sensitive or receptive condition depends largely on the surrounding influences of life. general knowledge of men and things is, of course, the first essential, but I doubt whether, education, in its accepted sense, is so necessary or indeed so desirable, in an artistic career, as it is in what I may call the more concrete walks of life. What is meat to one is often poison to the other. The midwife of science is sometimes the undertaker of art. I will even venture to say that excessive reading may tend to fetter the exercise of that imagination and that observation of life which are so essential to the development of the artist.

Some people are educated by their memories, others by observation aided by the imagination. One man will be able by a look at a picture, or by the scanning of an old manuscript to project himself into any period of history, while another will, by laborious, unimaginative study, acquire no more artistic inspiration than can be obtained by learning the Encyclopædia Britannica by heart.

The education of the artist, then, should be directed rather to the development of the imagination than to the storage of facts. I am even so bold as to think that a university education, which is so propitious to success in other callings, may be a source of danger to the artist. The point of view is apt to become academic, the academic to degenerate into didactic, for all cliques, even the most illustrious, have a narrowing tendency.

The development of those qualities which are so favorable to distinction in other callings may tend to check in the artist that originality which is so essential to the exercise of our fascinating, if fantastic, calling. The very social advantages which a university career brings may tend (if I may say so here) to inculcate a

conventional regard for the "good form" of a "set," and to divert the current of youthful enthusiasm into an undue sense of the importance of boot varnish.

I maintain that such surroundings, and the influences of a too prosperous society may tend to hinder rather than to foster the growth of this sensitive plant, which will often flourish in the rude winds of adversity, and perish in the scent-laden salons of fashion.

The allurements of society should never be allowed to absorb or enslave him, lest in sipping its enervating narcotic, he should drift from the broad stream of life into the backwater of self-indulgence. The poet, like the soldier, may "caper nimbly in a lady's chamber to the lascivious pleasing of a lute," but if he dances a too-frequent attendance in the ante-chamber of fashion, the jealous muse deserts him, and the poet's song, henceforth, finds utterance in the lisping treble of the "vers de Societe," and a fitful inspiration in the chronicling of an illustrious birth or a serene demise.

Of all the fetters which cramp the imagination, none is so frequent as self-consciousness. The nervousness which afflicts the artist in his first performance of a new role will often paralyze his imagination; though it is true that the dependence on this imaginative faculty varies in individuals.

I remember a first night, some years ago, when I was reduced to a state of mental and physical pulp; at the end of the first act, the brilliant and witty author entered the green-room of the theatre.

"Well, and how did I get on?" I asked, hungry for encouragement. Scanning my trembling and perspiring form, the author observed: "I see your skin has been acting, at all events."

This self-consciousness, which will often hinder rather than stimulate the nervous energy, is, I think, a curiously

English characteristic, and is due, in many instances as much to an early training as to an inborn tendency.

It is this absence of self-consciousness which renders the average American a far better orator than is the average Englishman. I have frequently been astonished during my visit to this country at the brilliancy of the after-dinner speaking. An Englishman, as a rule, talks better than he speaks. An American can, as a rule, speak better than he talks.

Another aspect of our art which has of late been much debated is, whether it is desirable that the actor should or should not sink his individuality in the part he is playing; whether, in fact, the actor should be absorbed in his work, or the work be absorbed in the actor. It seems to me in spite of all that certain writers are never tired of dinning into our ears, that the higher aim of the artist is to so project his imagination into the character he is playing that his own individuality becomes merged in his assumption. This, indeed, seems to me the very essence of the art of acting.

I remember that when I first went upon the stage I was told that to obtain any popular success an actor must be always himself, that the public even like to recognize the familiar voice before he appears on the scene, that he should, if possible, confine himself to what was called "one line of business," and that he should seek to cultivate a certain mannerism which should be the badge of his individuality.

It seems to me that this is an entirely erroneous and mischievous doctrine. Indeed, I will go so far as to maintain that the highest expression in every branch of art has always been the impersonal. The greatest artist that ever lived was the most impersonal, he was the most impersonal because the most imagi-

native. I mean our own Shakespeare. Where do we find him in his work? The spirit, the style everywhere—but the man? Nowhere, except in the sense *le style c'est l'homme*.

Take Othello, for instance, the finest, perhaps, of all his stage plays. If we think we have found him in the noble outbursts of the Moor, in the overmastering passion of the simple minded warrior, we lose him immediately in the intellectual sympathy which he seems to lavish on the brutal cynicism of the subtle and brilliant Iago. In one moment he soars to the very heights of poetic ecstacy; in the next he descends with equal ease and apparent zest into the depths of sottish animalism. We find him in the melodious wail of Hamlet, we lose him in the hoggish grunts of Falstaff.

What sort of a man Shakespeare was we none of us know. We are led to believe that he was an excellent business man, with a taste for agriculture. In his work he becomes effaced, his spirit is like a Will-o'-the-wisp. His mind is like the Irishman's flea— "you no sooner put your finger upon him, but he isn't there."

The abiding hold which the play of "Hamlet" has exercised over so many successive generations is mainly due to its wondrous mystery which holds the imagination of an audience enthralled, for, in the conventional sense, it cannot be said to be a pattern stage play. In what a masterful fashion is the key-note of mystery struck in the very first scene on the ramparts; from the moment when the solitary soldier calls through the night, "Who's there?" the imagination of the audience is held spellbound; with such marvellous power is it played upon by the dramatist that from the first scene a modern sceptical audience accepts the supernatural basis of the play.

Probably more inspired nonsense has been written on the subject of Hamlet by the unimaginative commentator than on any subject within the scope of literature. Yet to him who will approach Shakespeare's masterpiece in the right spirit it will be seen to have that simplicity which is characteristic of all great works. The finest poems which have ever been penned, the greatest pictures which have ever been painted, the greatest inventions which have been given to the world have been distinguished by this quality of simplicity.

I have noticed this same characteristic in great men. It is only when we do not yield ourselves up to our imagination that the simple appears incomprehensible. Nearly all the mad doctors have diagnosed Hamlet's case, and nearly all claim him as their own. This is the tendency of the specialist. It is rather a question, I think, as to the sanity of Hamlet's commentators.

In using Shakespeare as an illustration of the highest development of the imaginative artist, and in claiming for his work that impersonality which I hold to be the distinguishing mark of his genius, I am far from denying that many of our greatest writers, many of our greatest painters and actors, have been those whose personality is most resonant in their work, but I say that the intrusion of that personality is not the merit of their work, but rather its limitation.

No doubt, a more easily won popularity is awarded by that large public which demands an exhibition of individuality rather than of characterization, of personality rather than impersonation; yet it is better to strive for the higher, even if we miss it, than to clutch at the lower, even if it is within easy reach.

The adroit actor should be able at will to adapt his individuality to the character

he is portraying. By the aid of his imagination, he becomes the man, and behaves unconsciously as the man would, or should behave; this he does instinctively, rather than from any conscious study, for what does not come spontaneously may as well not come at all. Even the physical man will appear transformed. If he imagines himself a tall man, he will appear so to the audience. How often have we heard people exclaim that an orator appeared to grow in height as his speech became eloquent. If the actor imagines himself a fat man, he will appear fat to the spectator.

There is a kind of artistic conspiracy between the actor and his audience. It is not the outer covering, which is called the "make-up," which causes this impression, it is the inner man who talks fat, walks fat, and thinks fat. The actor, even though he be peasant born, will be able by the power of his imagination to become a king—that is to say, not the accidental king, who in actual life may lack dignity, but the king of our imagination.

In this connection it is on record that Napoleon I. once administered a rebuke to Talma, with whom he had a dramatic affinity. The actor, it seems, in playing a Roman Emperor, used violent gestures. Napoleon, criticising this exuberance, said: "Why use these unnecessary flourishes? When I give an order I require nothing to enforce it—my word is enough. This is no way to behave as an Emperor."

The first Napoleon was a great actor, and his dramatic instinct was not the least formidable among those qualities which made him such a power in the world's history.

The imagination is the mind's eye. To him who has it not life presents itself as a picture possessing all the merits of a photograph and none of the blemishes of a work of art. He who does not treasure it will lose its use.

In a burst of scientific fantasy I once propounded a theory which appeared likely to shake the foundations of the universe, and to bring about the millenium by a simple, though artificial, device. But the ingenuity of man is ever breaking its head against the brick wall of nature. I had often wondered in patting little children on the head, why they had a soft This interested place in their skulls. me strangely, and I was bent on discovering the reason of this curious develop-I set up a laboratorium. By adroit vivisection I was enabled to arrive at the conclusion that the soft place on the top of a baby's head was intended by beneficient nature to enable us through this yet open channel to destroy by electricity, or what not, those tissues of the brain which go to make the vicious portions of our nature.

In my dreams I gave my new invention to the world. I was regarded as the greatest benefactor of mankind. Statues were erected to me, almshouses were built bearing my name. All civilized humanity submitted to this species of mental circumcision; vice was banished, and over the surface of the earth virtue reigned supreme. Prisons were empty. There were no policemen, there were no lawyers; even Tammany Hall was only a memory. Domestic peace was universal. The millenium seemed imminent. No wars were there.

In my dream, I stalked for centuries through a bloodless, neutral tinted world, but the rebellion of the angels was doomed to failure. Slowly nature asserted her relentless sway. Bread and butcher's meat and vegetables did not come round in the morning with the punctuality as of yore; the entire machinery of the world

was becoming rusty; there was no strife, there was no jealousy and hatred; the wheels of the universe were stopping for want of the oil of vice.

Life was drab. There were no vices, consequently there were no virtues. A mild inconvenience was felt on all sides. The few scoundrels who had not submitted to my great operation were sitting on the thrones of the earth. My name began to stink in the nostrils of the people. Gradually mankind began to cry aloud for its lost vices; but it took many centuries before they regained them. There is reason to think we are now succeeding.

Better, perhaps, for us it might appear,
Were there all harmony, all virtue here,
That never air nor ocean felt the wind,
That never passion discomposed the mind;
But all subsists by elemental strife,
And passions are the elements of life.

In unfolding my discovery to a scientific friend I learned that this particular part of our brain was really a primitive eye, and was no doubt used by our prehistoric ancestors for the purpose of secing objects overhead. The Cyclops was probably a throwback of this species, In certain lower forms of animals, I am told, in lizards, for instance, this eye is infinitely more developed than it is in the higher animals, in whom, from disuse, it has become practically extinct.

Even so will the imagination, this third eye of the mind, looking heavenward, loses its function unless it is exercised. The waning of the imagination is, next to the loss of his childish faith, the most tragic thing in a man's life. Better to be deprived of sight than to feel that the world has lost its beauty, for the blind are happier than the blear-eyed.

I hope that you may preserve in all the rebuffs of life's battle a stout heart and a fine contempt for truculence and chicanery, whether it be on the "Soldiers' Field" of this college or in that greater soldiers' field of life for which you are engaged in buckling on your armor. Ibsen says that when a man goes out to battle for truth and freedom he should never put on his best trousers, but he also says that often that man is strongest who stands most alone; that is the man who preserves his illusions, who is young till death. Now, at last, I understand what was meant by the saying "Those whom the gods love die young"—those whom the god's love never grow old.

The best mission of the drama is to keep us young - to preserve our illusions. In an age when faith is tinged with philosophic doubt, when love is regarded as but a spasm of the nervous system, and life itself but as the refrain of a music-hall song, I believe that it is still the function of art to give us light rather than darkness, to preach the gospel of hope rather than of despair. Its teaching should not be to prove to us that we are descended from monkeys, but rather to remind us of our affinity with the angels. mission is not to lead us through the fogs of doubt into the bogs of despair, but rather to point, even in the twilight of a waning century, to the greater light beyond.

THE PERFECTIVE LAWS OF ART.

 $\ensuremath{\boldsymbol{\Delta}}$ Paper Read Before the Senior and Post-Graduate Classes.

BY BLANCHE C. MARTIN.

The principles which underlie the philosophy of the "Perfective Laws Of Art" are related to all the principles that pertain to human life and the study of them from a philosophical standpoint starts so many lines of reasoning and causes ideas to shoot out in so many different directions, that it is difficult to keep to one line of

argument. But while these laws are considered criteria of art, they have always meant more to me as *methods of revelation*, and it is from this standpoint I wish to regard them in this lecture.

To understand these laws is to understand the mind's method of revealing truth. To be able to obey or fulfil them is to be a revealer of truth in its relation to mankind. In this college we are not dealing with truth in its abstract form. We are, from the beginning of our work here, dealing with it in its relation and application to man. The study of facts will make a man an abstract reasoner, but until he studies those facts in their relation to the human race, he can never become a revealer of truth.

We study the Perfective Laws, not that we may be able to recite well, -that is one of the inevitable results, -but our purpose is to become and to teach others to become, revealers of truth in its relation and application to the various conditions of mankind. While these methods of revelation are illustrated in all forms of art, they are best illustrated in oratory. The orator being a living, breathing human being, and not a block of stone or strip of canvas, is best fitted to reveal truth to human beings. The sculptor makes his impression directly upon the stone, the orator directly upon the human brain. This is why we get so much more from the mouth of the orator than we do from any other form of art, and perhaps one of the reasons for the originality and power of the ancients was that their wax tablets were not so large or so plentiful as our modern notebooks, and they were obliged as students to so concentrate their minds that what their teachers said became a part of themselves.

These methods of revelation are not a creation of man's mind. They were established by the wisdom of God, and are

being re-established, illustrated and proven by nature and by man whenever they, by their respective methods, reveal a truth, for in the ratio that nature and art reveal truth they obey those laws. Next to the wisdom of God is the wisdom which was able to make use of these laws; to arrange them in their proper relation to each other, and thus afford man a systematic training in obedience to God's laws.

To arrange these laws in their natural order of evolution required not only a profound knowledge of mankind but it also required a knowledge of the evolution of law.

Dr. Emerson must have learned by experience and observation that when a person reveals a certain truth he obeys or employs one particular law more than another. Now by knowing the nature of that truth revealed, and the law which was obeyed in the revealing of it, he was enabled to select certain forms of truth for each law, forms of truth which were best suited for the development of that power, and which could not be fully revealed by any previous law.

He saw that in order to reveal some forms of truth it was necessary to obey many or all of these laws, and so he arranged them in their natural order of evolution, putting the particular form of truth under the law, obedience to which was necessary to the revealing of it, thus developing the powers of the individual one by one.

We begin simply enough at first. We take a simple form of truth such as is found under the law of Purity, and through a desire to have the audience receive it, we come to know and understand it, and thus discover its relation to ourselves, and through this common chord which exists between all mankind we come to a knowledge of the revelation of truth to others, and so on, until by obeying these

laws one by one we have experienced all the thoughts and feelings common to man.

It is impossible to obey one law without fulfilling all the laws previous to it.

Obedience to the law of Purity is a result, not an end. The end or aim sought is the revealing of the truth. The means used is vigor of thought expressed in clear concepts. Progressiveness is another method which the mind uses for the revealing of truth. But why Progressiveness? Because in order to reveal some forms of truth it is necessary to contemplate each thought in the light of the preceding thought. The result is the fulfilment of the law, the end sought is the revelation of truth to man. These laws are related to each other in just the ratio that one form of truth is related to all other forms of truth, and for that reason these laws are not separate and distinct each from the other. They are a systematically woven network of laws coming from one common centre and related at any crossing; each law is so related that we cannot obey one law without developing the power to use another. We find a good illustration of this in the Evolution of Expression. For instance in the first chapter, "Animation," the imagination is called into use more or less incidentally for a share of work, and it is so used all through the first and second volumes, but it holds no prominent office until we come to the ninth chapter, up to which time it was developing its power through discipline by the other powers heretofore used. Now the various activities having been pressed to their utmost, when the student enters upon the ninth chapter, he finds them all ready to aid this new power, the imagination - which is only a name for the activities of a combination of forces resulting from continual clear thinking on a subject.

So Persuasiveness is a power which we have been developing all along. Every

thought which called up a feeling of sympathy with the thoughts and feelings of others was developing the power of Persuasiveness.

Sympathy causes us to become "one-with" in thoughts and feelings, and it is by this feeling of one-with that we are able to strike the common chord. Now when this power of persuasiveness shows itself wisdom tells the interpreter and arranger of these laws to give that power exercise in the form of a style of literature which requires a keener sympathy and deeper knowledge with man, than was heretofore necessary, and thus develop the power of Persuasiveness to a great degree.

The literature in each chapter is chosen not only as an exercise, but also as a test or sign for the teacher by which he judges the degree of ability of the student to reveal that form of truth and obey thatlaw.

The knowledge gained through sympathy enables us to touch the common chord, and when this is struck, the audience becomes perceptive. They perceive our truth and are willing and ready to accept what we say. All our powers are now subordinated to the spirit of Persuasiveness, but when we become conscious that the audience is willing and ready to accept it, we do not have to think so much of persuading them and the attention is turned to holding the truth up to them. We know now that they will accept it, and as we reveal the truth both audience and speaker are held by it, and the speaker relies upon, loves and trusts the truth and now he is already beginning to fulfill the law of Positiveness.

Through sympathy he gained knowledge, that knowledge gave him power to be persuasive. A realization of that knowledge made him positive.

Perception of truth in its relation to man makes a person positive. Now a partial perception of truth sometimes leads to dogmatism. A dogmatic person sees a part of a truth, a positive person sees truth in all its relations. There is the same difference between positiveness and dogmatism as there is between stubbornness and will. One comes from mental strength, the other from mental weakness.

I will now explain the activity of the mind in its transition from persuasiveness to positiveness.

It is a law of the mind that when we hold a subject before the mental eye, and see it in all its significance, we become like that which we contemplate. mind's method of revelation in the law of repose was "inventions" or "creations" and by holding these things which revealed or illustrated the truth in concrete form, before the mind, and looking at them in their significances, we become like them. So from looking at the thing, to becoming the thing is the transitions from repose to persuasiveness. The method of revealing truth, when acting in obedience to the law of persuasiveness, is by personifications of the truth, or by "dramatic impersonations." When we personify truth, we come nearer to it than we do when we simply look at it, and the nearer we come to truth, the more we realize how beautiful it is. It is not our office to beautify the truth; truth is always beautiful. Our business is to know the truth, to come near to it, to live it, and it will beautify us. The only way in which it would seem that we beautified the truth is in that we are enabled to give it to the audience in a more beautiful form than they have been able to see it. Now, as we present this beautiful truth to an already willing audience, both speaker and audience are held by it, rest upon it, and love it; and if the speaker holds the truth in this way before the minds of the audience, they will adore it, and we would thus find

them verging upon the principles which underly the law of adoration.

We see illustrations of obedience to this law in the church, the home, and in all well-regulated institutions of learning. I think we could not find a better illustration than in the methods pursued in teaching in this college.

The sympathy which comes from the continual desire to help and instruct us as pupils has given those who teach knowledge of just how to present the truth, or to strike that common chord which binds pupil and teacher together; the continual practice of upholding and presenting the truth which is found in the literature taught would, according to natural law, cause them to personify that which they teach. Years of familiarity with the truth have taught them how beautiful and good it is. They have learned to trust and rely upon it, and we love and respect them in just the ratio in which they stand for the truth.

Obedience to these laws will bring success in all branches of life, but especially in our work in teaching, lecturing, and in forming classes. With regard to forming classes, I wish to say a few words.

It has been said that in the West the day for forming private classes of oratory and physical culture, in towns where there are colleges, is past. It may be so in the West; it is not so in the East. The colleges here, you know, do not contain all the people who are ambitious for improvement; and while most of you go to fill positions in colleges or schools, I wish to say to those who intend teaching private classes, that while there are millions of intelligent working men and women who are anxious for knowledge you will find enough to do. It is not the institution that makes the individual, it is the individual who makes the institution, and if you have a drawing power you can become a whole institution in your self.

The method of introducing your work and forming classes must depend in a great measure upon the people among whom you wish to introduce it, with one exception. This is advice that is for all cases. Never in any way set up opposition or stir up a spirit of antagonism. It is not wise, for three good reasons: First, it is contrary to the principles taught us here; secondly, it is not in good taste; and thirdly, it is not Christian-like.

I do think it is not the best plan to give a recital for the purpose of forming classes. A recital entertains and amuses; a lecture makes those to whom you speak think, and the result of thought along a certain line is action along that line. I would make the lecture the principal part of the program, and I would have that lecture bristling with facts so put as to reveal in the best light the relation of my cause to the listeners.

Never give a lecture on the scientific principles of your system, or a comparative view of different systems, to people who know nothing about any system whatever. If the lecture is to be on physical culture introduce the subject as a whole, what it should mean, its necessity to all people and its result. Illustrate your subject by taking the exercises, or a few of them, and explain the law of physical economy in the body.

If you are called upon to lecture to people who wish to be informed in the science of different systems, let your illustrations prove your argument.

If you wish to show reasons why jerky movements produce unfavorable results in the body, give an illustration of something outside of your subject. Make a statement something like this: Repeated movements tend to become habitual. This we see illustrated in the case of the black-

smith who, while he may intend to express delicacy of thought, is so bound by habit of movement that he will suggest the hammer and anvil. In all trades where the same kind of movement is often repeated the muscles of the limbs acquire a tendency to move in a similar way — the same result will come from the regular practice of any system of exercises. If the movements are violent and jerky, corresponding habits of movement will be acquired by the individual." Then to illuminate the force of your argument, quote some authority. For example: "Spencer says we should so move that 'if every muscle struck a note there would be only harmony."

Give illustrations of the principle of rhythm in the universe - and obedience to this principle in movements that are gradual, from rest to climax, and from climax to repose. Explain conditions of blood in arteries during violent movements. Treat the subject of oratory in a similar manner, letting the truth stand for itself. There is a great demand for good teachers of this work and there is going to be a still greater demand, especially when it is thoroughly understood by the public and comes to be considered part of a common education, and our success will depend greatly upon our ability to rightly present it to the public. This is why we should study it and see it in its relation to the deep things of life. If we study it from the standpoint of accomplishment or entertainment only, we shall fall short when we come to teach it to scholars. They may recognize the value of the truth we have, but they will also see our inability to present it.

The one ambition of my life is to become a great teacher of this work. I would sooner have such power than to have the ability to be anything else, this side of eternity; for in order to be a great

teacher of this work, one must be an architect of character. Surely no aim greater or nobler than this can be conceived by the human intelligence.

AWAKENING.

BY CHARLES W. PAUL.

Consciousness wakened one morning in May, Just at the first rosy dawn of the day.

Nestled so deep in his soft downy bed,

Naught did he want but to rest and be fed.

Seeds for his bread, and choice worms for his meat,

Sleep in abundance, these made life complete.

Slowly the light in its radiance grew,

Bringing a beautiful world to his view—

Voices which twittered and caroled and trilled,

Swelling in chorus, his whole being thrilled.

What meant this wondrous, this new, sweet delight, Charming his ear, making earth now so bright? Was it a dream? Was it sure thus to last? Where had it been during all of the past? Little he knew of his many birthrights; Blind had he been to these beautiful sights; Never had tasted this feast of sweet song, Spread out before him all his life long. Louder than all, in the musical throng, Piped out an Oriole, joyous and strong, "O, I'm a bird! On my wings I can fly Far as o'er-reaches the blue sunlit sky!

Everywhere and in everything,
Newly found joys make me eager to sing."
Consciousness listened, was thrilled by each word.
He too had wings, for was he not a bird?
Quickly he climbed to the edge of his nest,—
Useless were wings if he gave them no test.
How shall he do this? Pray how can he fly
When there is nothing 'twixt earth and the sky?'
Nothing to rest upon! What can it mean?
What can there be where there's naught to be seen?'
Gently the tree-top now rocks in the breeze—
Down falls young Consciousness through the
green leaves.

Life is at stake, he is forced now to try;
Out stretch his pinions — When lo, he can fly!
Birthrights unknown to truth-fledglings belong.
Gladly then list to that soft inner song;
Telling us ever that we can all fly
Far as out-reaches eternity's sky.
Gently insisting that, trusting our wings,
Life finds new joys and the heart ever sings.

SHAKESPEARIAN RECITALS.

Our purpose in studying the dramatic, and especially Shakespeare, has been fully set forth in a former number of this magazine. That we have succeeded in accomplishing this purpose, to some extent, was proven by the appreciation which was manifested by the audiences at the Macbeth and Hamlet recitals, April 9th and 26th, by members of the senior class.

A heavy rain in the early morning kept many from attending the presentation of Macbeth, and left a few vacant seats in Odd Fellows Hall. Had the morning been fair the hall would have been crowded to overflowing. For this reason tickets were issued for the Hamlet recital and distributed among the students.

As in former years no attempt was made at appropriate stage setting, and the clearness and vividness of the author's thought was not covered up or enhanced by spectacular incongruities. The thought of the author came to the mind of the audience purely, simply and vigorously.

These recitals proved beyond question that a third year at the college is necessary to every student who would present the Emerson principles of expression. Each part was sustained without apparent effort and the relation between the different dramatis personæ has never been so definitely portrayed in former recitals. It is hard to decide whether the leading or the minor characters deserve the most praise for the strength with which they held their respective parts.

Such words of praise as "It was simply perfect," "It was so nice not to have "stagy" things about it," "We just lived every scene," were commonly heard from our guests. One lady remarked, "These Emerson College plays have unfitted me for the regular theatre where there is so much that is mechanical and stiff." "I

never felt every character to be a living person before," said another.

Below is the cast of the plays:

MACBETH.

ACT I.

Scenes I and III. Scotland. A Heath.

Macbeth, Ellen M. Andrews
Banquo, Harriet E. Lacy
Ross, Carrie A. Graves
Angus, Grace M. Bronson
First Witch, Hattie M. Doughty
Second Witch, Zibbia Miller
Third Witch, Bessie E. Parker

Scene v. A Room in Macbeth's Castle.

Lady Macbeth, Laura M. Carey Macbeth, Grace A. Burt Messenger, Nellie M. Nichols

Scene vi. Before the Castle.

King Duncan, Annie L. Cilley
Banquo, Ida M. Remick
Lady Macbeth, Louise H. Allyn
A Lord, Nellie M. Nichols

Scene vII. A Room in the Castle.

Macbeth, Albert D. Upham Lady Macbeth, Jessie B. Crommett

ACT II.

Scene I and II. A Hall in the Castle.

Macbeth, Frank J. Stowe
Lady Macbeth, Katherine Sullivan
Banquo, Lucy D. Pinney
Fleance, Nellie M. Nichols
Servant, Irmagarde Rossiter

Scene III. The Same.

Macbeth, Grace A. Burt
Lady Macbeth, Corinne Underhill
Macduff, Rachel M. Axford
Banquo Susie B. Marshall
Lennox, Marion Knapp
Malcolm, Nellie Wood
Donalbain, Maude E. Banks
Porter, Charles I. Schofield

Scene IV. Without the Castle.

Macduff, Julia White
Ross, Grace E. Jones
Old Man, Lucy D. Pinney

ACT III.

Scene I. Forres. A room in the Palace.

Macbeth, Nellie A. Reynolds
Lady Macbeth, Katherine Sullivan
Banquo Marjorie Allen
First Murderer, Ellen M. Andrews
Second Murderer, Everetta K. Wellington
Attendant, Gertrude A. Leavitt

Scene II. The Same. Another Room.

Macbeth, B. C. Edwards
Lady Macbeth, Henrietta F. Upton
Servant, Zibbia Miller

Arthur P. Price

MacDelli,	Aithui I, Ilico	OCENE II.
Lady Macbeth,	Ruth B. Holt	Hamlet
Ross,	Nellie Wood	Hamlet,
		Polonius,
Lennox,	Alice A. Baldwin	
Cupbearer,	Loretta Green	
Murderer,	John E. Duffy	Scene I.
~ .	(Emanuel Swigert	DOLLITE 11
Lords	Charles M. Holt	King Claudius,
	· ·	Queen Gertrude,
A	CT IV.	
	410	Hamlet,
Scene		Polonius,
First Witch,	Ethel A. Hornick	Ophelia,
Second Witch,	Zitella E. Ebert	Rosencrantz,
		Guildenstern,
Third Witch,	Grace W. Joy	Gundenstein,
Hecate,	Grace A. Burt	Canyo
Macbeth,	Blanche C. Martin	Scene II.
Lennox,	Everetta K. Wellington	Hamlet,
		First Player,
Scene III. England	. Before the King's Palace.	1 1100 1 101,
Malcolm,	Mae E. Stephens	SCEN
		SCEN
Macduff,	Lizzie D. Farrell	King Claudius,
Ross,	Maude E. Banks	
Doctor,	Marion Knapp	Queen Gertrude,
	CT V.	Hamlet,
£:	ici v.	Polonius,
Scene I. Dunsinar	ne. A room in the Castle.	Ophelia,
		Horatio,
Lady Macbeth,	Edith M. Smith	
Doctor,	May White	Rosencrantz,
Gentlewoman,	Alice A. Baldwin	Guildenstern,
		Player King,
Scene VIII. (Latter	Part.) Field Without the	Player Queen,
	Castle.	Lucianus,
		Lucianus,
Malcolm,	Elizabeth L. Randall	Scene iv
Macduff,	Sadie F. Lamprell	
Siward,	Bessie Parker	Queen Gertrude,
		LIamilat
		Hamlet,
Ross,	Irmagarde Rossiter	
Ross,		Polonius,
	Irmagarde Rossiter	
Ross, Lords	Irmagarde Rossiter { Carita McEbright { Grace A. Burt	Polonius,
Ross, Lords	Irmagarde Rossiter	Polonius, Ghost,
Ross, Lords "Out, out	Irmagarde Rossiter { Carita McEbright } Grace A. Burt *, brief candle."	Polonius,
Ross, Lords "Out, out	Irmagarde Rossiter { Carita McEbright { Grace A. Burt	Polonius, Ghost, Scene v.
Ross, Lords " Out, out HA	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } , brief candle."	Polonius, Ghost, Scene v. King Claudius,
Ross, Lords " Out, out HA	Irmagarde Rossiter { Carita McEbright } Grace A. Burt *, brief candle."	Polonius, Ghost, Scene v.
Ross, Lords " Out, out HA	Irmagarde Rossiter { Carita McEbright } Grace A. Burt , brief candle."	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude,
Ross, Lords " Out, out HA	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } , brief candle."	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude, Ophelia,
Ross, Lords "Out, out HA Scene I. Elsinore.	Irmagarde Rossiter { Carita McEbright } Grace A. Burt , brief candle." AMLET. A: Platform before the Castle.	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude, Ophelia, Laertes,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio,	Irmagarde Rossiter { Carita McEbright } Grace A. Burt , brief candle." AMLET. A: Platform before the Castle. Blanche C. Martin	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude, Ophelia,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus,	Irmagarde Rossiter { Carita McEbright } Grace A. Burt described for the Castle. A. C. I. A. Platform before the Castle. Blanche C. Martin Lucy D. Pinney	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude, Ophelia, Laertes,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus, Bernardo,	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } }, brief candle." ACT. I. A: Platform before the Castle. Blanche C. Martin Lucy D. Pinney Jessie B. Crommett	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude, Ophelia, Laertes,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus,	Irmagarde Rossiter { Carita McEbright } Grace A. Burt described for the Castle. A. C. I. A. Platform before the Castle. Blanche C. Martin Lucy D. Pinney	Scene v. King Claudius, Queen Gertrude, Ophelia, Laertes, Horatio,
Ross, Lords "Out, out HA Scene I. Elsinore. Horatio, Marcellus, Bernardo, Francisco,	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } }, brief candle." ACT. I. Al-Platform before the Castle. Blanche C. Martin Lucy D. Pinney Jessie B. Crommett Henrietta F. Upton	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude, Ophelia, Laertes,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus, Bernardo, Francisco, SCENE II. A Room	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } }, brief candle." ACT. I. A: Platform before the Castle. Blanche C. Martin Lucy D. Pinney Jessie B. Crommett Henrietta F. Upton m of State in the Castle.	Polonius, Ghost, Scene v. King Claudius, Queen Gertrude, Ophelia, Laertes, Horatio, Scene I. A Ch
Ross, Lords "Out, out, HA Scene I. Elsinore. A Horatio, Marcellus, Bernardo, Francisco, Scene II. A Room King Claudius,	Irmagarde Rossiter { Carita McEbright } Grace A. Burt for the Castle. ACT. I. A: Platform before the Castle. Blanche C. Martin Lucy D. Pinney Jessie B. Crommett Henrietta F. Upton m of State in the Castle. Nellie A. Reynolds	Polonius, Ghost, SCENE V. King Claudius, Queen Gertrude, Ophelia, Laertes, Horatio, SCENE I. A Ch Hamlet,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus, Bernardo, Francisco, SCENE II. A Room	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } }, brief candle." ACT. I. A: Platform before the Castle. Blanche C. Martin Lucy D. Pinney Jessie B. Crommett Henrietta F. Upton m of State in the Castle.	Polonius, Ghost, SCENE V. King Claudius, Queen Gertrude, Ophelia, Laertes, Horatio, SCENE I. A Ch Hamlet, Horatio,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus, Bernardo, Francisco, SCENE II. A Roon King Claudius, Queen Gertrude,	Irmagarde Rossiter { Carita McEbright } Grace A. Burt described for the Castle. See the Castle of th	Polonius, Ghost, SCENE V. King Claudius, Queen Gertrude, Ophelia, Laertes, Horatio, SCENE I. A Ch Hamlet, Horatio, First Gravedigger,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus, Bernardo, Francisco, SCENE II. A Roon King Claudius, Queen Gertrude, Hamlet,	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } { Grace A.	Polonius, Ghost, SCENE V. King Claudius, Queen Gertrude, Ophelia, Laertes, Horatio, SCENE I. A Ch Hamlet, Horatio,
Ross, Lords "Out, out HA SCENE I. Elsinore. Horatio, Marcellus, Bernardo, Francisco, SCENE II. A Roon King Claudius, Queen Gertrude, Hamlet, Polonius	Irmagarde Rossiter { Carita McEbright { Grace A. Burt } }, brief candle." ACT. I. A: Platform before the Castle. Blanche C. Martin Lucy D. Pinney Jessie B. Crommett Henrietta F. Upton m of State in the Castle. Nellie A. Reynolds E. Corinne Underhill Edith M. Smith May White	Scene v. King Claudius, Queen Gertrude, Ophelia, Laertes, Horatio, Scene I. A Ch Hamlet, Horatio, First Gravedigger, Second Gravedigger
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Scene IV. Banquet Hall in the Palace.

Macbeth,

A Room in the Castle.

amlet, Ethel A. Hornick olonius, Annie L. Cilley

ACT II.

SCENE II.

Act. III.

Scene I. A Room in the Castle.

King Claudius,
Queen Gertrude,
Hamlet,
Polonius,
Ophelia,
Rosencrantz,
Guildenstern,
Ferdinand J. Karasek
Louise H. Allyn
Sadie F. Lamprell
Grace M. Bronson
Edith L. Munger
Julia White

Scene II. A Hall in the Castle.

Hamlet, Edna Martin First Player, Carita McEbright

Scene II. Continued.

King Claudius,
Queen Gertrude,
Hamlet,
Polonius,
Ophelia,
Rosencrantz,
Guildenstern,
Player King,
Player Queen,
Lucianus,

Nellie A. Reynolds
Katherine Sullivan
Arthur B. Price
Frances J. White
Bessie E. Parker
James H. Ward
Ida M. Remick
E. Corinne Underhill
Marjorie Allen
May M. Merricle
Albert D. Upham

Scene IV. The Queen's Closet.

ueen Gertrude,
I Lizzie D. Farrell
Clinton B. Burgess
olonius,
Annie L. Cilley
Emanuel L. Swigert

ACT IV.

Scene v. A Room in the Castle.

King Claudius,
Queen Gertrude,
Dphelia,
Laertes,
Albert D. Upham
Katherine Sullivan
Ruth B. Holt
Charles I. Schofield
Elizabeth L. Randall

ACT V.

Scene I. A Churchyard. (Inserted scene).

Hamlet, Mae E. Stephens
Horatio, Hattie M. Doughty
First Gravedigger, Charles D. Workman
Second Gravedigger, B. C. Edwards

Scene II. A Hall in the Castle.

Hamlet, James H. Ward Horatio, Emanuel L. Swigert Osric, Gertrude A. Leavitt

Scene II. Continued.

King Claudius,
Queen Gertrude,
Hamlet,
Laertes,
Osric,
Charles M. Holt
Grace W. Joy
Arthur B. Price
Charles I. Schofield
Frank J. Stowe
Gertrude A. Leavitt

" The rest is silence."

CLASS DAY.

BY LOUISE H. ALLYN.

The second Class Day in the history of Emerson college was observed on Tuesday, April 30, by the class of '95 joined with the graduating class of the Boston school of Oratory. The success of the occasion warrants us in saying to all succeeding classes, "Go and do thou likewise."

Though the appointed day dawned cloudy and the rain fell heavily, "Old Sol" appeared to repent and before night shone forth with a brightness and fervor which was all that could be desired. By 2.30 P.M. Berkeley hall was well filled with students and friends, including our Faculty, the most of whom "graced us with their royal company." The platform had been tastefully decorated by the committee with palms and hydrangeas and adorned with the class motto, "Purpose Wins," in gold upon a purple ground.

At the appointed hour the class marched into the hall to the music of the piano and took their seats in the middle aisle. Mr. Swigert, the president of the afternoon, ascended the platform and delivered a hearty address of welcome. This was followed by the class history by Mrs. Pinney, who narrated the story of three years in her own delightful way, presenting the humorous incidents and also the earnest side of our class life and closing with a beautiful tribute to our beloved college President.

One of the most interesting features of the program was a poem composed and recited by Miss Katherine Junkermann of the Boston School of Oratory. It was a charming bit of verse, original in conception and gracefully executed. The prophecy by Miss Cameron and Miss Tourtellot came next and kept the class in a flutter of expectation and amusement all the way through. Many of the foibles of the different members of the class were held up to good natured ridicule but all was done in the friendliest spirit. Miss Cameron's introduction of the new Temple of Oratory with its marvellous appliances (the result of '95's inventive spirit) was very ingenious. The oration delivered by Miss Edith Smith and the class poem by Mrs. De-Vol were inspiring and helpful, and full of deep and elevating thought.

Professor Fred M. Marston of the Boston Conservatory of Music very kindly furnished the music for the occasion and his baritone solos added greatly to the pleasure of the afternoon. Mr. Burgess' earnest words of advice to the juniors came from the heart and were drawn from experience. He presented a mariner's compass to the class of '96 and suggested that to them the O which marks the point north might stand for "oratory," toward which the needle of their purpose should ever point. Mr. Duffy, president of the junior class responded feelingly in receiving the compass.

Then came the farewell given by Marion King Dean. Her loving words touched every heart and were a fitting close to an afternoon which had bound us all more closely to our classmates and to the college whose memory will always be cherished in our heart of hearts. Following is the program in full:

Address of Welcome, Emanuel L. Swigert "My heart speaks,—you are welcome."

HISTORY, LUCY. D. PINNEY
"The past, at least, is secure."

Baritone Solo, Prof. Fred M. Marston a. Two Words.

b. Excused.

c. Awake.

PROPHECY,

MARY E. CAMERON ALICE F. TOURTELLOT

"In nature's infinite book of secrecy, a little I can read."

POEM,

ALICE WHITE DE VOL

They are stubborn things, sir."

ORATION,

EDITH MAE SMITH

"Mind is the greatest lever of all things."

Baritone Solo, Prof. Fred M. Marston

a. If Love were what the Rose is.

b. "Aufwiedersehen." (G. Nevin

c. The Sailor's Firmest Friend.

nd.

PRESENTATION, CLINTON B. BURGESS "Take it to heart and farewell."

FAREWELL, MARION KING DEAN "It's grievous parting with good company."

A MYSTIC UNION.

Class Poem for the Boston School of Oratory, '95,

BY KATHARINE EGGLESTON JUNKERMANN.

Once when the world was younger than now, Ere yet time's hand had crossed her brow, On her hills, there wandered and played with the breeze,

That ruffled her curls and sang in the trees,
A maiden, whose voice was sweeter than dreams,
Whose hair, more golden than the sun's beams.
'T was she who sang when the breezes blew,
And wakened the echoes each day anew;
She whispered and hummed when the rain drops
fell,

And laughed with the brooks in each flowery dell; She sang with the stars and the ocean, too, And laughed with each tiny bud that grew; And this maiden was Voice.

In a deep, silent cavern, 'neath a high mount,
So still that one each moment might count,
Dwelt a man on whose comely but stern looking
face,

Not a sign of a smile could one ever trace.

In his cave, where the ferns and bulrushes grew,
Where no whispering breeze had ever blew,
He sat and mused on the deepest things,
And drew big circles and magical rings;
But no sound ever came from those perfect lips,
That drank where the fountain of wisdom drips.
Silent as death! Still as the grave!
He sat and dreamed in his fern-festooned cave;
And this man was Thought.

One time when Voice was tired of play,
She slipped on the wings of Zephyr away.
She sang so soft, and he softly blew,
And deeper and deeper the silence grew,
Except for her sweet and soothing song,
As they went through the dusky canon along.
Never before had they ventured here,

But Voice's light heart knew no fear;
She but sang the sweeter, and the big, ugly rocks,
From their cold, stern lips lost the locks
As she kissed them and tossed her fair curls,
'Till they ceased to be such gloomy old churls.

At last to the cavern of Thought they came,
And saw within the student's pale flame,
And felt the silence so great and deep,
When Voice, of course, began to peep—
'As women do,' so the sages say,
And always will to their dying day.
She saw the dark and comely face;
She saw the lines that deep thoughts trace.
Then, the naughty creature, she laughed out clear;
And the strange sweet sound fell on Thought's
dull ear.

Oh! such a laugh! Its ripple and trill Were enough to make a dead heart thrill!

Then the silent waters of Wisdom's stream
Seemed to wake right up from their solemn dream,
And babbled and gushed like silly girls,
And curled themselves like Voice's curls;
And the little dull ferns began to nod,
And the grass to sing in the silent sod,
And the owl to hoot and fly about,
And the very canon seemed to shout.
And Thought! he turned in vague surprise,
The cobweb of dreams still over his eyes,
'Till he saw the fairy, dainty maiden,
Her flowing locks, with wild flowers laden.

Her red lips smiling, her cheeks aglow—
Oh! well, you guess the rest, I know.
Then into the world of warmth and light,
Voice led dull Thought, with her laughter bright;
And he learned to read, 'neath the sun's bright
beams,

Such wisdom as never had come in his dreams;
And out of the union of Voice and Thought,
These mystical lives together brought,
Sprang that wonder of wonders, the great world's
glory,

That marvelous thing called Oratory.

We are glad of suggestions for our magazine, and if all our subscribers offered us the same advice as the following, we would gladly comply with the request. This subscriber complains that there are not pages enough to satisfy her desires. She would like double the number of pages, and would gladly pay more than double the price.

COMMENCEMENT.

It is the wish of the Faculty that the Commencement day exercises of our college shall always partake of the nature of a purely homelike meeting of a great family, met to give a few words of inspiration and encouragement to those of their number who must so soon leave the home nest to go out to the larger field of opportunity which awaits them and for which they have been preparing. The exercises this year were no exception to the rule. They consisted of prayer by Rev. W. B. Hollingshead, of the graduatting class, addresses by Rev. Isaac J. Lansing and Professor Henry Lawrence Southwick, and the farewell address and presentation of diplomas by President Emerson to the graduating class, President Southwick presenting those to the class representing the Boston School of Oratory. Space does not permit our printing all three of the addresses, so we make room for the one which it seems most fitting that we should publish, containing the parting words of President Emerson to his graduating class:-

THE DIVINITY OF CHRIST.

Our graduates have created a demand for themselves, and in addition to this, they have created a demand for others who are doing the same work. As I sat here this afternoon listening to what was said, I wondered if those who have been studying in this institution of late years recognize the debt of gratitude they owe to the former graduates. It is owing to them that the demand for you has become so exhorbitant. You step forth into a demand already created by others, and you are going to expand that demand for yourselves, and for those who will follow you.

When you have something that will serve mankind, and with that something you can and do serve them, you will certainly be creating a demand for yourselves. A college graduate, unless he has inherited money, thinks whether his business prospects are secure. "Can I now make my way in the world?" If you have something that will make people healthier; that will, even to some extent, restore the sick; that will make people wiser; that will make them better neighbors; that will make them nobler, you will be in demand, and that very soon. It does not take very long for a person, who serves the first man he has an opportunity of serving, to become known; but if he waits for the purpose of serving a greater man, he will never be known.

The greater man does not come to him for service. What is the secret of that physician's success in yonder town? He has more demands made upon him than he can satisfy. What gave this doctor his position? When he went into that town he did not know anybody. There were physicians there already. It seemed to him that a greater number of persons must be sick in order for him to get a living.

He stepped into the town alone and hung out his "shingle," as it is called. He waited for a call, and he waited a good while. The first patient he had, had exhausted the patience of all the other physicians in the town. It was someone who had determined not to get well, and who had also determined not to pay his bills. But this man doctors him with the utmost skill. He lets him have medicine - gets no pay for it in dollars and cents. The next man who calls upon him is like the first, and so is the third - he may have twenty "dead-heads" in the town; but he is patient, and so he works on. and bye somebody finds out that he has assisted somebody else. He tells it to his neighbor, and he tells it to another. If that young physician can heal the sick he is sure to succeed in that town.

This suggests the idea of what is meant by creating a demand. I would not have

one of you wait for some college to call you to take the chair of oratory or literature in that college. I would have you go to work for your next-door neighbor. Perhaps that next-door neighbor needs physical culture. The poor and the sick ye have always with you. Make those persons well. Plato compared a great teacher to a physician. How true the parallel. There is a person near you who needs some intellectual help. Go and help him. "Dead-head?" Yes, but very soon under your treatment he shall be a living soul.

"This is all very well; this is very charitable talk, but I am not a missionary." Yes, you are; you are, or you are a "dead-head" yourself. If I was going to tell a young man how to make money, I would say, "First make yourself useful." Let your usefulness be known; then there will be a demand for you. I need not theorize on this thing. Look at our graduates. The facts are greater than I need bring to your attention. If a position has been offered you in an institution where you can make a thousand dollars, you can make a thousand outside of it, vea, and five hundred more. There are institutions all over the country opened for our graduates. They were not opened to us twelve years ago. What opened these institutions? It was because our students did not ask for positions in them. They went right out among the common people, and "the common people heard them gladly."

In Paul's letter to the Romans I read this text: "Not slothful in business; fervent in spirit, serving the Lord." Let us turn this text upside down and see the truth pour out of it. Serve the Lord by not being slothful in business, but by being fervent in spirit. Who is this Lord? The name signifies "one with authority." In this case the word Lord means Jesus Christ. Who is Jesus Christ? Oh, how

many volumes have been written to tell us his official place! But I ask again who is Jesus Christ? I ask not my philosophy to answer. I ask my religion to answer; and I say that Jesus Christ is God. God is in Christ reconciling the world unto himself: "The word which ye hear is not mine, but the Father's which sent me." In him dwelt all the fullness of the Godhead bodily. What he has said, God has said. It was God in Him — God manifest in the flesh. Born of a mortal woman, he doubtless was, and this was his human side; but of its limitations you and I know nothing. We only know God speaking.

Some one may say: "I can not prove he is God." Nobody asked you to. "My philosophy will not go so far." I do not doubt it. You will turn to me and ask me how I know that He of whom I am speaking is the Divine personality. I will tell you how I know. By his miracles. "Oh yes, that is an old argument." What were those miracles? The miracles of doing good. When John sent two of his disciples to Christ to ask whether he was the one for whom he was looking, or whether he should still look for another, Christ made no reply in point of definition: but he said: "Go tell him that the blind are made to see, the deaf are made to hear, and those who have that incurable disease called leprosy are healed, and the poor have good news told them." I like the liberal translation of that. The poor are told good news. "What kind of poor?" All kinds. "Poor in pocket?" Yes. "The hungry?" Yes. They are promised with food; the naked with

I have no elaborate argument to offer, only to say this. Philosophy even in the most cultivated minds never gave the world the right idea of God. If you want to find the greatest intellectual philosopher of all the world, go to ancient Greece and you will find him. If you want to find

the greatest warrior of all the world, go to Greece and you will find him. If you want to find the greatest poet, go to Greece and you will find him. If you want to find the greatest orator in the scholastic world, go to Greece and you will find him. If you want to find one whose religion heals the sick, opens the eyes of the blind, unstops the ears of the deaf, and gives a divine impulse for living, go to Greece and you will not find him. Religion was never made a working force until God was revealed in Jesus Christ. "Is not that narrowing God down?" No. No other classes of scholars ever observed the external word as well as the Greeks. They did not find a God that was even decent. Their gods lived from the lowest impulses.

This matter of a solid foundation in religion is a thing we must find out and stand upon as students and teachers. How do I know that Jesus Christ is God? I do know it, or I do not know anything. I know it better than I know anything else. Why? "Because I have heard certain men's arguments?" No. I care nothing about these as reasons for my belief. He meets every demand in my soul. That is why I believe. He meets every demand in every soul, and this is why I believe. No human being ever obtained the slightest glimpse of the character of God except through a person. Prove God from the abstract? Never. I once studied to prove from nature the existence of God. I do not regret my study, because it told me how utterly futile such an attempt was. If I am to believe in God He must shine through a personality, and through that personality I look up into the Infinite, and through that personality I feel the Spirit of God.

You say, "There are men who are good and true, and have the highest conceptions of an ideal character, and yet do not believe in God. True, but

they have lived in a world where it is believed. Why am I spending so long a time in making this affirmation? Because He is the teacher. I can persuade men only by pointing to persons, to individuals. What is wisdom? What is love? What is transcendant love in the abstract? Nobody knows. We only know these attributes of Deity when we see them in a person. We need the person. We must have the person. You ask me what love is. I do not need to analyze it; I simply point to that person who is love.

I will draw you a picture. The judgment day is come. Men are divided before the great Judge; some on the one hand and some on the other. If God had said: "You learned the catechism faithfully," they would have understood Him. "You belong to the proper sect." They would have understood that. "You have the right creed." They would have understood that. "You are all orthodox." But he did not say any of these things. You are fit for the kingdom because you took care of me when I needed you.

"And the King shall say unto them on the right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world.

"For I was an hungered, and ye gave me meat; I was thirsty, and ye gave me drink.

"I was a stranger, and ye took me in; naked, and ye clothed me; I was sick, and ye visited me; I was in prison, and ye came unto me.

"Then shall the righteous answer him, saying, Lord, when saw we Thee an hungered, and fed Thee? or thirsty, and gave Thee drink? When saw we Thee a stranger, and took Thee in? or naked, and clothed Thee?

"Or when saw we Thee sick, or in prison, and came unto Thee?

"And the King shall answer and say unto them, Verily I say unto you, Inas-

much as ye have done it unto one of the least of these my brethren, ye have done it unto me. Then shall he say also unto them on the left hand, Depart from Me, ye cursed, into everlasting fire, prepared for the devil and his angels:

"For I was an hungered, and ye gave Me no meat. I was thirsty, and ye gave Me no drink:

"I was a stranger, and ye took Me not in; naked, and ye clothed Me not; sick, and in prison, and ye visited Me not.

"Then shall they also answer him, saying, Lord, when saw we Thee an hungered, or athirst, or a stranger, or naked, or sick, or in prison, and did not minister unto Thee?

"Then shall he answer them, saying, Verily I say unto you, Inasmuch as ye did it not to one of the least of these, ye did it not to me."

What you do for your fellow beings you do to God. If you do not take another thing home with you take this. You will let me do a little preaching here this last day, won't you? "Other foundation hath no man laid than that which is laid." If you do not take another thing from this college, know that whatsoever you do to any man, woman, or child, you do to Almighty God.

Tell it to the churches. What about the churches? What about the clergymen? I want to say this about them. For fifteen hundred years, the pulpit of the land has not been so near to Christ as it is to-day. Men say, we are wandering away. It is not so. We are nearer to God than before. The drift of the pulpit is in this direction. Some have reached it, and all are on the way. They are coming to see that Jesus Christ left the throne to proclaim that what you do to men you do to God.

Would you object to ministers preaching hell, if they would only be sure to put the right candidates on the road? I

would not. Ethan Allen, who did not believe in a hell, after witnessing an act of cruelty on the part of a British officer to an American soldier, said that he must change his doctrines. "There is a hell or there ought to be." He did not know that he was preaching the gospel of Jesus Christ when he virtually announced, under other forms of language, that what you do to man, you do to God. Jesus Christ has revealed the hope of the world. "Though thy sins be as scarlet, they shall become as the pure wool." The religion of Jesus Christ is a flesh and blood religion. It is a religion that demolishes "caste." It takes hold of the poorest and weakest, and most vicious, and calls them sons and brothers.

Now, if a ladies' club invites a person to join them, they must first know whether that person is perfect. The religion of Jesus Christ comes to us because we are imperfect. If a class of ladies are all pure and upright, this is the very class who will take in one that is not. If any ladies' or gentlemen's club or any other association under heaven says, "We will not take anybody into our company until they are perfect" they judge themselves. They are afraid that if that other person comes in, their own virtue will be destroyed. But he who has the word of God; he who has the certainty of the spirit; he who loves good, and thinks of nothing but helping people, he is not afraid.

Are you going to help people? "Yes, we are going to teach oratory, but not be ministers of the gospel." You are not? I shall say nothing about your future existence, but in this world your condition will be a pretty poor one. I am not here to argue about a future state of existence, or to discuss any point of Christianity for the sake of saving the people over there, I am talking about your condition in this world.

The time is coming, when "He whose right it is to reign" will reign. The time is swiftly coming when no man in this world will own any property, unless he uses that property to help others to get rich: no man will have any reputation unless he uses that reputation to help others to be worthy of a good reputation; no man will have any standing in the community, unless he uses his standing to make others worthy. There is a revolution going on. The stone has been cut out of the mountain that has smitten the image on the feet, that will grind the image to powder, and it will grind this political statue of tyranny and monopoly to powder. Why, when I see what is coming, when I see where it first took form - that it first took form there in Galilee, there in the manger - I see that all progress is to come from His spirit.

When I started this institution, I did not advertise. I was not known as a teacher of oratory. A few persons came together in a little room in Pemberton Square. I hired one room eighteen feet square and another little room, hardly big enough to measure. I did not advertise. My clerical friends came to me and tried to dissuade me. They asked me why I did this. I said, "I see something in it." My business friends said, "Well, if you will do this work, why don't you do it in a business way." I replied to them, "I am putting the Institution on a firm financial basis. I am doing the work on strictly business principles." "Where did you learn these business principles? In what commercial school did you learn them?" "In the Kingdom of Heaven, sir." That is where I learned them.

I continued in the same way. The first year several young persons who had been studying with me went out strong. One young lady, who only sat up two hours a day, and that while she was in the schoolroom, was able, after a few months, to sit

up all day. Then she went out to teach physical culture and oratory. One man brought his daughter to me and said that she was the fool of the family. He had two other children, who had fitted themselves to be teachers. Perhaps this one might study elocution. We took her in and within three years she was teaching the work, and earning more than both the others. Thus we were advertised through our pupils. Next year more came in. I did not advertise through the periodicals once until we had other teachers. I said, "This is the Lord's work. It is His kind of business, and if I do not do the right kind of work I shall not succeed." To make the other teachers comfortable, however, I advertised a little, and I have been advertising precious little ever since.

I want no advertising on paper; I want it through your work. Someone asked me once, "why I did not send letters all over the world. I replied, "The pupils are our letters, known and read of all men." Be known by your work. known by the result of your work. You are going out to stand on what you can do. What can you do? "I can read pretty well," you say. I don't care about that. I think you are quite brilliant, but that will not make you succeed. What will make your pupils succeed? Make them wise, strong, good; send them forth as living souls. Then there will be no limit to your success. There is no accident in this thing. I want to announce this idea, that all business should be done on the principle of helping others.

See how they advertise among the stores in Boston. Nine-tenths of every newspaper is covered with advertisements. That will not always be so. People will learn that in a certain store they can get honest goods. They will tell of it, and their neighbors will go there. The time is not far distant when the "kingdoms of this world shall become the kingdom of

our Lord and his Christ." The time is coming, when the stores - for there will be stores, and merchandise - will be the stores of the Lord Jesus Christ. When they make a table it will not fall apart as this one did a few days ago. There it goes now. (The President brought his hand down heavily on the reading desk and it fell to pieces). Who will go to that shop again for another table? I have an old chair that my grandfather sat in when he was a little boy, and it is as strong now as it was then. That is a Christian chair. Is this a Christian desk? Look at it, if there be any present who do not intend to give to the world more than the world pays them for, look at this desk and read your doom. There is your fate. Oh, thank God there is justice in the universe, and that God's justice is made manifest everywhere, even in an old desk that was not honestly built.

If you are going out to make the first person you meet healthier, stronger, more of a man or woman, you are doing christian work; and not only is there a crown and a golden one waiting for you on the other side of Jordan, but there is the secular crown of success waiting for you in this world. Not a single student who has determined to work for others, has ever gone out of this institution and failed to become a popular and a financial success. and there never will be one. You go out with the very knowledge which you can apply in a practical way to make many of the sick well and the strong stronger; to enable people to think and say what they think, and you will be in demand every-

I want to see you walk out of this institution able, strong and triumphant, not because the college confers these honors upon you, but because you have a truth that will benefit others. We want you to take as long a course as possible in this institution so that you may learn how to

deal with persons. You are having an opportunity in the classes each day to watch what the teachers are doing for each individual. Some persons have said to us: "We would like to come in and read our selections, and then go out." Well, if you do, you will go out into outer darkness, and one day you will weep and gnash your teeth - if any are left because you did not stay in and learn how to deal with others. "Could I not graduate if I could pass the examinations for the whole course?" Yes, if that examination was merely on paper. You must stay here and drill in helping others for three years. If you do not you fail to get the most essential thing, that which is of the greatest moment - the practical ability to work with and for others. Some persons have been troubled because we have extended the course to three years. Jesus Christ kept his pupils three years. He could have told them in three days all the theology which He stated in form. He kept them with Him so that He might teach them to be "fishers of men"; then He sent them out "two and two before His face." They went without money. Did they lack anything? No. They had abundance.

He practically taught them that the "cattle on a thousand hills are the Lord's," and not only the cattle, but the hills themselves. He is the God of the whole earth. There is nothing outside of Him. He has His hand on every bank and pocketbook on this earth. He owns every ship on the sea; He owns all the wealth, and He deals it out according to the demand. "The laborer is worthy of his hire." Justice is done. Each person, if they only "await the issue" will be rewarded according to the benefits he has bestowed upon others. Now with these thoughts in view, I wish you to go to your work -God's work - only God's work. Take no anxious thought for the morrow,

"what ye shall eat, or what ye shall drink." The promise is unto you sixty fold, one hundred fold in this life, and in the world to come life everlasting. People think you must do business, you must get rich, and by and by it will be a good thing to get religion, to go to heaven on. You want religion in this world to make you certain of success. Merchants, hear this! Students, hear this! This world is God's, and the people in it are God's children. God has sent you to provide for them. God will pay the best prices to those who will give the best service.

We offer you these diplomas, as indicating how faithfully you have worked, and what we think of you in regard to your future; how well we think you are qualified to begin your work; but if you do not go out to benefit others, burn up these diplomas. These diplomas indicate our confidence in you; but if you do not benefit your fellow beings physically, mentally, morally, and spiritually, burn them up, while you dress in sack cloth, and spread the ashes of these diplomas upon your heads, and seek repentance. We are tremendously in earnest. Go out to serve your Master, and trust to Him to pay you all that you earn. If you go out to work for your fellow beings, you are going to work for those who will pay you for just what you do, and you need not stipulate any sum. Go out as children of the Most High God; go out as soldiers, to fight for an illustrious King; go out to let the spirit that was in Jesus Christ be in you; go out with the spirit of the living God. and one day you will sit with Him on his throne.

[President Emerson prefaced his remarks by calling attention to a man who had illustrated this principle of *creating* a demand for his work. This was Mr. Folsom, the great artistic picture dealer, 36 Bromfield St.: "Mr. Folsom has created a demand for his work in Boston.

He came here with extraordinary pictures, and took a room on the fourth floor of the large Wesleyan Building. When I first saw him there, I wondered how he was ever going to sell pictures way up there; people had to climb so many stairs to find him.

I watched him and found that he *created* a demand for his pictures. They elevated the taste of Boston in regard to painting. They have made poor pictures cheaper, while his have constantly grown in demand.

The human soul will respond to that which is highest, if it is clearly presented to it in the right way. This Mr. Folsom has fully demonstrated. From this principle has come all the progress of the human race."]

ALUMNI DAY.

The second annual Alumni Day of the Alumni Association of the Emerson College of Oratory and the Emerson Alumni Club was observed on the afternoon of Wednesday, May 8, 1895, by a banquet and entertainment at Young's Hotel, Boston, Mass.

Previous to the regular exercises, an adjourned meeting of the Association was held for the purpose of electing an Executive Committee for the Association for the ensuing year.

At the meeting of the Association held on May 3, in Odd Fellows Building, the following officers were elected: President, Henry L. Southwick; Vice-President, Mrs. Ida M. Riley; Secretary and Treasurer, Fredric A. Metcalf.

The Executive Committee elected at the adjourned meeting on May 8, is as follows: Mr. Walter B. Tripp, Mrs. Jessie Eldridge Southwick, Miss Lillia E. Smith, Miss Daisy Carroll Hoyt, Dr. P. P. Field, Miss Anne Blalock, Mrs. M. L. Sherman, Miss Edith Whitmore, Mr. Chas. M. Kidder, Mr. Albert F. Conant.

At two o'clock the members of the Association and the members of the Club passed to the banquet hall, where a substantial and bountiful lunch was served. There were forty-seven graduates of Emerson College of Oratory present, including a number from the older classes, and all seemed to take much pleasure in discussing Young's "sublime pate" and other good things.

After the material body had been replenished, there was a "feast of reason and a flow of soul" in the form of several appropriate toasts and a literary and musical entertainment.

"Our Alma Mater" was well responded to by Mrs. Alice White DeVol. She spoke particularly of our relations to our institution, and the fact that it was our duty to aid her as a child would its mother.

Next followed "The Temple of Oratory," which topic was assigned to Mr. Henry L. Southwick. He briefly outlined the new movement in regard to the Temple, and stated in a few words the plans and purposes of the Temple of Oratory Building Association now in process of formation, urging upon the graduates the necessity of immediate and persistent action toward erecting the building for the use of the Emerson College of Oratory. He also gave some practical hints as to methods of work in this direction.

Miss Alice Tourtellot, editor-in-chief of the College Magazine, was called upon to respond to "The Magazine," upon which subject she spoke interestingly and helpfully, suggesting in outline what a college magazine should be, and what should be its standard, and showing the relation of such a periodical to the general welfare of the institution it represents. She closed her remarks with an appropriate toast to the Emerson College of

Oratory Magazine, and its success as an inspiration and help to all its friends.

Dr. C. W. Emerson was allowed to choose his own topic, and spoke earnestly in regard to the attitude to be taken by those who go out to present "The New Philosophy of Education in Oratory." He dwelt upon the idea that this system is entirely unique and not "like" any other. He urged the graduates to stand firmly upon this ground, and stated that when this work is clearly and earnestly presented to practical educators, they at once recognize its value and its truth.

He also said that this is not only the *true* stand, but that it is also the business-like and practical one, and calculated to bring material as well as spiritual success. His address throughout was most earnest, helpful and inspiring.

Following the toasts was a short musical and literary entertainment. We print the program.

Piano Solo.—"Romance." Arthur Foote.

ALBERT F. CONANT.

Reading.—"An Hour for Life and Liberty." Alcott.
Mrs. Jessie Eldridge Southwick.

Song.—"Sunset." Dudley Buck.

LOLA PURMAN TRIPP.

Reading, Selected.

Mrs. Southwick.

The entertainment was the success that the Alumni entertainments have always been.

Mr. Conant's playing was enjoyed by all, and hearty applause followed, while Mrs. Tripp's singing was strong, pure and sweet, and added to the sympathetic appreciation which all her hearers already entertain for her.

Mrs. Southwick's readings were of the usual order of excellence of all her work, and those present were inspired and helped by them.

Altogether the afternoon was of unusual enjoyment and profit and one to be long remembered.

The Alumni Association is growing and should grow even more rapidly. Its field of helpfulness is very broad, and its good work only just begun. There are already 138 members, and there is room for many more.

The cost of membership is only one dollar, and we need your help. If you are a graduate, will you not join in our good work? The Emerson College of Oratory needs your aid and support and you need its, and in no way can this mutual heart feeling and fellowship be so effectually accomplished as by joining the Alumni Association.

Membership fees, together with your name and address should be forwarded to the Secretary. Also kindly notify him of any change in name or address.

With the close of one year and the beginning of another, we send our heartiest good wishes to all our students and friends, and we hope that all who are eligible will join our number at once.

Fredric A. Metcalf, Sec'y of the Association.

CLASS MOTTO: "PURPOSE WINS."

Class Poem of E. C. O., '95.

ALICE WHITE DE VOL.

Arise, and shine,
The victory is thine,
Nor think of foe or shame!
Thy destiny is bright;
Thy face is toward the light
That guides the path to fame,
And purpose wins.

Arise, and shine,
Nor halt a wav'ring line
Uncertain of the goal!
Push onward in the race,
Each one to win his place,
Be firm and true of soul;
There, purpose wins!

Arise, and shine, Improve the fleeting time, Nor think the end is far! All*things will come to thee, Fair, bright and glorious be As heaven's evening star When purpose wins.

Arise, and shine,
Nor murmur and repine,
For heights thou canst not reach!
Do what thou dost so well,
That all the world may tell,

Thy every action teach

How purpose wins!

Arise, and shine,
A happy life is thine,
Forever and for aye!
No ills can harm thee long
If honor is thy song;
Think deeply, work and pray,
Thy purpose wins.

The day draws near;
An hour will soon be here
When thou canst work no more!
The choice no longer thine
To farther rise and shine.
Now, lay thee up thy store,
Make purpose win!

MR. CONANT'S RECITAL.

E. L. M.

Art should exhilarate and throw down the walls of circumstance on every side, awakening in the beholder the same sense of universal relation and power which the work evinced in the artist, and its highest effect is to make new artists.—R.W.E.

The best and most intelligent way of bringing about this relation between the artist and those whom he is to influence, has been the source of long and conscientious thought on the part of Mr. Conant. Thoroughly imbued with the belief that the study of all forms of art, as far as methods are concerned, should be progressive, he has arranged a course of musical study conforming psychologically to the successive steps in the Evolution of Expression, as taught in the Emerson College.

Probably in the pursuit of no other art is more useless time spent than in the so-called *study* of music, because both teacher

and pupil are at sea for want of a true method—a method that leads the mind through the labyrinth of tone and touch and at last, by means of properly cultivated media brings the soul face to face with the perfected and beautiful whole in music.

How well Mr. Conant succeeded in his helpful work, the interest of a large and appreciative audience at his lecture recital testified. The ripe experience and conscientious work of this earnest teacher, in the application and illustration of his methods at once placed audience and lecturer in close sympathy and it was with intense interest they listened to Mr. Conant's concise and intelligent explanation. Surely a new era is dawning in the study of this inuch abused art. We became more and more conscious and appreciative of this as he led us on, step by step, revealing to us the excellencies of his application of the Emerson principles.

To use almost his own words, he has applied to the study of music the new Philosophy of Education as taught in the Emerson College of Oratory.

In close sympathy with the founder of this system, Mr. Conant has kept steadily in mind his great purpose: "To formulate a method by which psychological and pedagogical laws could be made of practical service in piano teaching.

The student's power to express thought and emotion through the technique of his art is developed in the ratio that he obeys the laws of the mind. These laws underlie all true systems of education and are fundamental."

The audience was greatly assisted in following the course of Mr. Conant's work, by a carefully arranged syllabus from which the foregoing and following quotations are made. By interesting examples, the playing of short selections upon the piano, successively were illustrated

the four great branches which, simultaneously pursued, comprise the study of the piano; the application of fundamental laws of education applied to the "cultivation of the ear through study of sounds in their relation to one another; to the cultivation of the arms, hands and fingers, or the development of technique; to the cultivation of the eye, which must be trained to an instant recognition and an intelligent comprehension of everything on the printed page; to the cultivation of the emotions, the education of which, under the control of the will, gives unity, beauty and spontaneity to all expression."

It seemed best to so quote from the syllabus of Mr. Conant that our readers might receive in the briefest space the clearest and most concise statement of his theories. Moreover, every musician would not only be interested but also have new avenues of thought, concerning art and its study, opened to him by a perusal of this interesting syllabus.

When in the development of his method, Mr. Conant came to the cultivation of the emotions, he illustrated this by playing sixteen compositions, or selections therefrom, illustrating the periods corresponding to the evolution of expression.

The first four, showing us the four periods in study of the composition as a whole, pointing out the mental attributes at this time called forth; second, the study of the parts; third, the service which each part renders the whole; fourth, the relation and service of the parts to each other.

Mr. Conant made no attempt at the arrangement of a programme that would reveal technique and virtuosity on his part, but chose what would best serve his purpose: the illustration of the successive steps in this intelligent and attractive method of study. But the audience was delighted by the bright and helpful glimpses which he gave them into the

soul-world by his thoughtful interpretation and not a musician present who did not go away with a wider horizon and new inspiration for study.

OUR DAY AT MILLIS.

When "the family" goes off on its annual picnic to Millis it goes anticipating a right royal good time, and it never fails to return late in the afternoon, tired, hot perhaps a little dusty, but happy, with its highest anticipations realized. It is always a question which is the happier, those of our number who see the beautiful home at Millis for the first time, with its gracious host and fair hostess, or those who are returning a second, third, or fourth time, to drink in the spirit of the occasion.

This year the train left the Boston & Albany station at 8.05, and in spite of the threatening weather no one seemed to have stayed at home. The journey down was spent in exchanging friendly greetings, and in taking the physical exercises (?) in the shape of exercising the lungs with the various "Class Cries," several contingents passing from car to car, giving the calls one after another with the utmost impartiality, perhaps most prominent among them being, however, the well known college call, the '95, improvised for the occasion:—

"Goodness gracious sakes alive!
What's the matter with Ninety-five?
She's all right!"

And the '96 cry:-

"Ora-ora-oratory
Ninety-six will win the glory."

Just as we reached Millis the sun burst forth in all his glory, pouring down upon Doctor Emerson as he stood with open hand and heart to welcome us. There, too, was Professor Southwick, and we all marched to the house to the music of the band. The day was passed in a way so well known to most of our readers. The beautiful house is always a rare treat to

those who visit it, while the spacious grounds give ample opportunity for all who choose to wander about at will. Before lunch the juniors and freshmen played the seniors in a game of ball, each side having devoted adherents among their interested classmates. After lunch there was dancing in the barn till about 4.30, when the start was made for Boston. "Tis grievous parting with good company" was the feeling in every mind, as last good-byes were said, and we left behind us those who had once more in this beautiful way shown their love for and interest in the great family for which they labor.

NORMAL DEPARTMENT.

Fredric A. Metcalf, '89, Editor,

TO THE EDITOR:-

Some time ago, I found myself much interested in the account of the experiences of one of our worthy post graduates. So the thought came to me that perhaps something from this snowbound region might prove interesting and suggestive.

It has seemed to me that we who are out teaching are like soldiers in action, while those still under the shelter of our Alma Mater are now drilling and learning tactics that they may battle worthily. And how we bless the care of our earnest teachers and wish, perhaps, we had listened even more attentively and worked more earnestly than we did.

So many strange, unlooked for questions and experiences come to one. Let me tell you one that happened to me the early part of my time here.

One of the students was working on The Eulogy of Wendell Phillips, which he purposed giving at a public recital. I had been working with him for the thought and as he was taking the physical culture I knew the gestures would come in time. After two or three rehearsals, during which he had stood with his arms.

glued to his sides, he asked rather anxiously when I was going to give him his gestures, adding that he was afraid he couldn't do them very well for he "wasn't much on gestures." I explained as plainly as possible the true office of the body, and assured him that practicing the physical culture, and working for clear, forcible expression of thought, would bring the gestures naturally. This thought found favor in his eyes, though it was entirely new to him. He had been accustomed to having the teacher read a line and make the gesture, and he copied as near as possible.

So we worked away, and finally one day as he was delivering the passage, we all know so well,—"Phillips never flattered the mob.... nor suffered its foaming hate, etc.," suddenly he flung his arms out with one of the most forcible movements possible. I was delighted, and he stopped saying, apologetically, "I didn't know I was going to—I didn't mean to."

I had the pleasure of hearing him give the oration with a freedom of movement that, judging from the first recitation, I would not have dreamed possible. This is one circumstance out of many. We have had recitals given by the oratory and music pupils quite often, and they always create much interest.

You may remember, Mr. Editor, how I was always being talked to on the subject of "animation" and urged to give more, more, more to my expression. Yet in my teaching it is the part I succeed best in bringing out. How is that accounted for, I wonder?

The physical culture has, of course, been popular. I have had town classes as well as work here. At the suggestion of the Principal, I tried to have the students take the exercises each morning without direction or count from the leader. I can assure you it is inspiring to see eighty

students take the movements, keeping time to the music, without a word spoken.

It seems to me that the Normal department ought to be one of the most helpful of all in the magazine. We must not let it languish for want of articles. Next!

Anna L. Whitehead.

A WORD TO EMERSONIANS.

MAUDE E. MASSON.

The great and too-prevalent need in our colleges and universities for fully-equipped teachers of expression, creates for me a desire to urge the Emerson students to bend mightily their efforts in that direction, rather than toward a special line of elocutionary platform work. What our schools and colleges need is not some one who can please an audience in the usual way, and teach students to do the same, but one who has been, and is, a student of literature, in the deepest sense, one who can lead pupils to love the search for wisdom within the storehouses that the master-minds have reared for us, and who can lead them through the same by a path of intellectuality and spirituality combined, thus creating for them a new and rapturous world.

It is little wonder, in view of the usual method of teaching English—a cold and critical dissection of words, sentences, and the facts within and about literature—that pupils can, and usually do, read poetry, Tennyson's "In Memoriam" for example, without the faintest glow in the heart, and thus with voices free from all coloring. Not infrequently is this the case with those who are popular platform readers.

That this is so is pitiable, but that students respond joyfully and quickly to the teaching which shows that there must be expression as well as impression, and that the expression makes a new side to the

impression, is cause for rejoicing among Emersonians. Where our Emerson graduates are most needed is where true literature is so seldom taught in its fullest meaning, in the universities, the colleges, the public and high schools.

Great damage has been done by socalled elocution teachers, so much that educators who are great in intellect alone, and who fail to recognize the spiritual in education, look upon the teachers of expression with mingled feelings of disfavor and distrust, and not infrequently with contempt. The hunger which students evince when they are first led to taste something of the delights of this study, to which almost every soul responds, is attributed to love of sensation and excitement, and ofttimes an endeavor is made to hold them down to "solid study" in some class-room where they cannot have so "good a time."

As I teach, it seems to me that the greatest fallacy in present education is the idea that work, to be solid, must be distasteful, must be made drudgery, and that the more the pupil if made to bow and stagger under the load, the more airs should the teacher take to himself, and the greater should be the satisfaction of the parents.

The idea seems to be that the beautiful, all that appeals to the imagination or the emotions must be left out, and in our very schools, that for which our pulpits plead is unconsciously crushed out of pupils by the very materialism of their study. We cry down materialism, and at the same time foster it in our schools.

I have no doubt that my own experience has been that of many. The college of which I write stands second to none in the South, and yet, when I entered upon my work last year, I found my department looked upon as something beneath the notice of an earnest student, and the

physical culture considered a fad of no more importance than the expression. I began with eighteen pupils, and at the end of the year my class numbered ninety, while at the present time we are about one hundred and fifty in all. The expression was made, for this year, a regular elective for the senior class, and the faculty, almost universally, have voted to carry it back into the junior class next year. I believe that it will not be long before the demand will make necessary the offering it to all classes.

Thinking they may be of interest to other teachers as well as students, I give below some of the answers given by individual students to the question "Of what value is expression to you as a regular college student?"

When others ask me concerning this work, which has taken such fast hold of our hearts, with all reverence, I feel as did the disciples of old when asked of the Master—they replied "Come and see," for it seems the vitalizing of the teaching of Christ himself, which the world has to such an extent lost in dogma. Reading, proper, though beautifully and helpfully taught, is one of the least objects, it is rather a necessary consequence which flows from this system, the primary aim of which is "to keep the skylight brightened" that heaven's light may flow in for our own lives and the lives we touch.

The less talent, so-called, one has for this work, the more vital the need, for expression enables us to give out thought to others and thus to become living factors in the world.

The good it has brought to me personally, I can in no way estimate. New possibilities of life have unfolded; it has been an excellent training for the imagination, it has opened to me new depths in our literature, it imparts a new richness to our language, and brings a brightness and freshness of life which adds dignity to its daily trials and burdens.

Here it is we find the development for the spiritual side of our nature. It is here that we commune with the depths of the greatest souls so far as those soul-depths may be revealed through words. Surely the intellect, which is largely developed in other departments here, as in any art, must stand over and guide, but it is merely the

rudder which steers the ship along the great current of feeling. We have done nothing with literature where we have studied it only intellectually. The artist has poured out his life song to us, and the feeling which cultivates our souls comes chiefly through vocal utterance.

As a beginner in the study of expression, I feel a certain degree of hesitancy in giving my views on the subject, knowing that they must be at present crude and imperfect. Still, so much has already unfolded itself to me, even during the few short weeks that I have given to the work, that I cannot but speak in the name of all the students in this department in Converse College, if by so doing I may benefit those who are as yet entirely ignorant of this, to me, the most wonderful of all arts.

Speaking then, as a body, let us just dispel at once and for ever a false impression which may linger in the minds of some. Let no one henceforward confound *expression*, the study of oratory, with so-called *elocution*.

The two systems are as distinct as light from darkness, as the false ever is from the true. Elocution, as generally understood, works from without; providing its students with a paraphernalia of ready-made features, attitudes, and vocal inflexions, which they must assume, whether their feelings prompt them to do so or no, hence the results are artificial. Expression, on the other hand, works from within, out, and through the medium of words, one's deepest feelings are given out, with befitting voice and feature, - feebly and inadequately, indeed, at first, but gradually with more boldness and power, more delicacy of taste and refinement, more subtlety of humor or of pathos, till, to express becomes a positive pleasure. Nay, we can almost conceive, that, in its ideal development, the art of expression would become as natural as breathing, - an absolute essential to one's soul life.

I have spoken of expression as an art, and truly it is so. Like its sister arts, painting, music, poetry, if we give it the sincere love of our hearts, it woos us to a nearer acquaintance with its mysteries, leading us, step by step, into fields and pastures new, boundless and inexhaustible. So jealous are we for the success of our art, that our failures in it sadden us, not because we ourselves desire fame or glory, but only for the art's sake.

But now as to the influence of expression. What does the work do for us individually? Is it an idle dream, mere beautiful talk with nothing tangible to help us in our daily life? Far from it. This work, if entered upon rightly, is calculated

to do wonders for the building up of our character. What an insight it gives us first of all into our own hearts. How it is continually pointing out to us our faults and short-comings, and yet how it inspires us with courage to go on and conquer, making stepping-stones of our apparent defeats. So much do we love our art, that we fear to approach it, with our narrowness, our unworthy motives, lest we should seem to sully it, and fail to magnify it in the eyes of others. We long to come to this work pure minded and large hearted, knowing by bitter experience that thus only can we hope for any measure of success.

Again, the study of expression opens our eyes to an ever keen appreciation of beauty; beauty, in nature, in the arts, in literature. We cannot helplessly pass all this beauty by as once we did; we linger to imbibe some of its fragrance with minds broadened and enlightened, and hands stretched out; we now have room to receive the glory and loveliness that God has so bountifully spread around our paths.

But shall we selfishly rest here? A few sentences back I spoke of "others." Here is our keynote. Herein lies the gist of the whole matter. The foundation and the topmost stone in the glorious structure, which the study of expression is aiding us to build, is benevolence, active benevolence, beneficence rather let us call it. The earnest and faithful study of our beloved art, opens our hearts to humanity; first we feel benevolence springing up in us toward our class, toward our college, and then toward the world at large. We desire to express that we may benefit others; we yearn to do them good; we want them to grow wider and broader, to feel what we have: felt; and with this sacred end in view, we take upreverently and humbly this study of expression, and through the great thoughts of the immortal masters of literature, give out to mankind.

And who shall dare to put a limit to this great tide of benevolence? Small in its beginning as the mountain streamlet, it shall widen and widen through countless ages, till, a mighty river, it encircles the very throne of God.

SHAKESPEARE BY THE EMERSON SCHOOL.

To enlarge its library, a group from among the many teachers and pupils in the Emerson College of Oratory have heretofore given a few standard plays in their lecture room, without costumes or scenery; but lately they gave the Merchant of Ven-

ice and Hamlet, with all needful adjuncts, at the Boston Museum. The latter was a remarkable performance. There were no hitches, no perceptible prompting; and, after the plunge of anxious dialogue, all went smoothly for three hours. Such trifling shortcomings as Hamlet's not having a change of dress after his shipwreck, when he is "set naked in your kingdom," are partly traditional repetitions from the professional stage, and partly inherent in the tragedy itself. Professor Henry Lawrence Southwick's Prince was a noble performance, carefully studied and executed. Semi-occasionally you wanted to correct a pronunciation, to say, for instance, Don't accent the second syllable of " orisons," in the speech to Ophelia; but these were but infinitesimal specks in a diamond. His enunciation was distinct, his bearing as "to the manner born," some of his readings new and desirable, many fresh bits of business exceedingly well devised, his diction natural and princely. He even made the tears come now and then. In the play scene he rose to a passionate height, taking the rightful view of Mounet Sully and others, that Hamlet feigned madness for specific purposes at certain intervals. Mr. Southwick never overlooked this idea, unless the text interfered. Was it possible this Hamlet had never before appeared on any stage? There were neat bits of original work, in the closet scene for example; where, by the way, the arras were stupidly and needlessly lacking. Alterations in the customary entrances were well timed; though one can hardly commend the delay of Hamlet's first entrance till after the throne scene has fairly begun, as it is sure to bring an applausive interruption. There was no attempt at special staging, but nearly everything was appropriate, and nowhere did you feel like sneering, "Amateurs!" If Polonius seemed rather young, and a little hurried in his advice

to Laertes, 'he was a "capital calf"; and so was the First Gravedigger, with an Hibernian tinge in his dialect. In all directions were little touches which spoke volumes for the preparatory work. The Ghost was ghostly, and read well. Ophelia had a startling shriek. The right and frequent use of Catholic symbols was noteworthy. The rampart scenes, and even the closing combat, were so well done as not to provoke a smile, and Hamlet and Horatio made you feel their surmises and discoveries by their glances. It did seem, however, as if Gonzaga might have had a couch instead of a chair for his garden nap.

There was a crowded house; though the frequent applause, deserved and hearty, was often so ill-timed as to prove many admirers were not familiar with either the play or theatric customs. Flowers were numerous and Mr. Southwick's careful speech was perfect in its wise wit.—American Art Journal.

SOCIETIES.

SOUTHWICK LITERARY SOCIETY.

The Southwick Literary Society marches steadily and triumphantly on, shedding rest, wisdom and inspiration in its path.

At the first meeting of the present term, held March 20, the following officers were elected: President, Prof. F. A. Metcalf; Vice-president, Miss Marion Deane; Secretary, Miss Emma J. Osborne; Treasurer, Mr. Curtis B. Rhea. At this meeting Mrs. Eliza Stone Twitchell of Boston gave an earnest and able address on Henry George's proposed method of abolishing poverty. Mr. William Lloyd Garrison, in a clear and interesting manner, spoke for a few moments upon the same subject.

The second meeting of the term was held on April 10. The program was a delightful one, consisting of miscella-

neous readings by the inimitable Professor Churchill of Andover. On April 17, under the auspices of this society Professor Albert F. Conant gave to a large and interested audience a comprehensive exposition on the "Evolution of Expression" adapted to music.

The last meeting of the term was held April 24, and furnished a varied and highly entertaining program. Berkeley hall was filled to its utmost capacity, and then room was borrowed from the annex. No wonder that with such artists as Daisy Carroll Hoyt, Lola Purman Tripp, Professor Kidder, Ethel Hornick, Fred Blanchard and Professor Tripp that the audience was large and that the "appetite had grown by what it fed on." Among our wholesome fragrant college memories, those clustering around our Southwick meetings will fondly linger.

THE ATHENA.

The Athena Society, formed by the ladies of the college, has had a successful year, and matters grave and gay, lively and severe, have been duly debated and satisfactorily settled during its meetings. It extends its hearty good wishes to all members of the college, wishing them a restful and delightful summer, that they may return with renewed vigor to their work in the autumn.

PERSONALS.

Miss Winifred J. Woodside is teaching at the Eufaula Female College, Alabama.

Miss Susan M. Walker has been teaching in Bridgton Academy, Bridgton, Me. Last season she read at the Northport Chautauqua assembly with great success, and is now preparing a recital to be given in Fryeburg.

Mr. Jesse M. Roberts has been teaching all the year at the Boston University Law school. His work has won the interest and hearty favor of the Faculty and President as well as students of the school, and he returns to the same work next year. The middle of this month there is to be a contest in which his pupils are to participate.

Miss Ola Esterley of the class of '93, who has had charge of the department of Elocution in the Normal school at Potsdam, N. Y., for the past year, recently gave an entertainment before the Fortnightly club of that city. The press speak in glowing terms of her success; saying that "she soon convinced everyone by her skillful and masterly reading, that she was an artist of rare ability."

Prof. Cheney's voice work has been more popular this year than ever before. Nearly his entire time has been taken by private pupils or classes, and all are enthusiastic in their praise of his method. He has not only purified and strengthened many voices already good, but in some instances saved voices pronounced by many of the best teachers in America and Europe to be ruined. Many have already engaged time with Prof. Cheney for next year.

An eminently successful recital was given in the town hall at Stoughton, Mass., on the evening of April 4th, by Miss Lizzie Drake Farrell, assisted by Mrs. Lola Purman Tripp, soloist; Miss Edith Southworth, accompanist; Miss Josephine Taylor, reader; Mr. James Harvey Ward, comedian; Mr. Lee S. Tillotson, cornetist. Miss Farrell's charming presentation of "The Boy Orator of Zejata City," was enthusiastically received by a large audience, among whom were a number of her classmates from Boston. The recital was pleasingly closed by the farce, "A Picked-Up Dinner," in which Miss Farrell was assisted by Miss Taylor and Mr. Ward.

The late senior class has distinguished itself in a variety of ways, but perhaps its most brilliant achievement has been along the line of the work in the Literary Analysis class. Literary Analysis to preceding classes has been, we understand, one of the purely intellectual lines, but among the members of '95 it has appealed strongly to the emotions, even to the extent of inspiring a poet. One of the members, as the story goes, finishing the required work for examination at the wee sma' hour of three A.M., added at the close of his paper the following feeling lines:—

"Now I lay me in my bed,— How I wish my prayers were said; But if, perchance I make a slip, I pray Thee bless Prof. T—pp."

Another propounds the following conundrum, which all members of '95 will appreciate:—

When is a black-board not a board? Answer. When it is a (w) hole.

Mr. Leon E. Bell, who took the postgraduate diploma Curriculo Superioris Honoris at this Commencement of the college has now nearly consummated his longcherished plan of education, a plan both comprehensive and unique. He spent four years at Olivet college, Olivet, Mich., where he fitted for college and studied music in its conservatory, paying his way by teaching music; four years at Northwestern University, Evanston, where he graduated from college, taking the degree of A.B., and from the Conservatory of Music at the same time, still meeting his expenses by teaching music and also by tutoring in the languages; and four years in Boston where this year he graduates from the four year's course in the Emerson College of Oratory, and the Boston University School of Theology with the degree of B.D., besides doing part of a year's work in

the University toward the degree of Ph.D., and for the past three years having the pastorate of the Congregational church of Barnstead, N. H. Before coming to New England Mr. Bell received the degree of A.M. from his Alma Mater and declined the pastorate of a prominent church in a western city to study oratory and theology in Boston. "These four years here," he says, "are the best of my life. The inspiration and help which I have received from Dr. Emerson and the Emerson college is a power in my life and work which will be felt for all time to come." We wish our friend, who is a true Emersonian, the greatest success in his chosen calling, and with such a preparation certainly a bright future is before him.

CHARLES WESLEY EMERSON.

BY ELINOR HISCOCK.

Our honored Doctor, worthy President, From whom wisdom profound, great truths are heard!

The law supreme, of loving helpfulness, Thou teachest by example and by word.

Earth's nobleman, whose full and rounded life
Its mission grand so perfectly fulfills,
To train the minds of men to purer thought,
And teach the truth in ways that Nature wills.

O messenger divine, inspired, revered, From heaven sent to guide aright our feet! With longing soul and aspiration high From day to day we in thy presence meet.

A faithful shepherd, leading us, thy flock,
To drink where streams of living water flow;
Thou feedest us with words that satisfy
And fill our souls with inspiration's glow.

Beloved friend, whose ready sympathy
And tender love, with words so true and wise,
Whose gracious smile and kindly voice and mien,
Doth thrill our hearts and lift us to the skies!

Our noble teacher, who reminds us e'er
Of him of whom we read in sacred lore;
The one great Teacher, full of grace and love,
Who spoke the truth by Galilean shore.

Friend, teacher, father, brother, all in one, On us thy children let thy blessing fall! And as we bear thy message to mankind God's blessing e'en shall rest on thee and all.

